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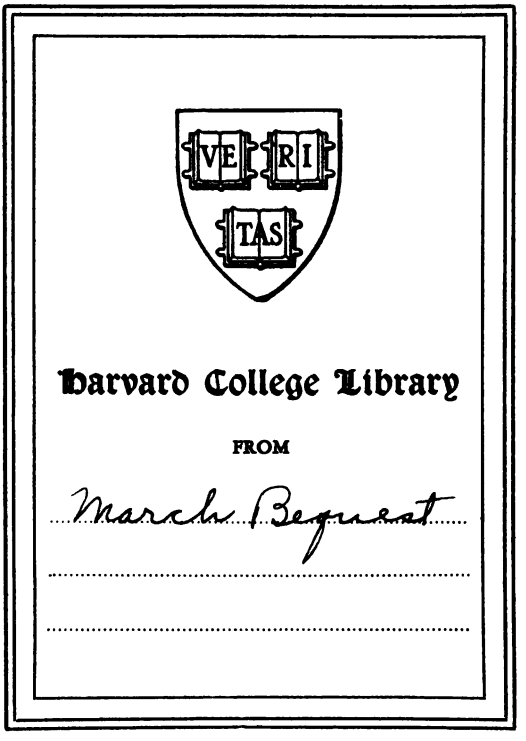

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BY EDWIN GUEST Esq. M.A.

FELLOW OF CAIUS COLLEGE, CAMBRIDGE.

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INDEX.

	Page
Aldine Edition of the British Poets ..	3
Andrews, Preces Privatæ	6
——'s Private Devotions	6
—— Botanical Works	11
Anglo-Saxon Works	14
Anglo-Norman Works	14
Aretæus, by Reynolds	13
Aristophanes' Plays, translated	13
Bacon's Works, by Basil Montagu ...	2
—— Essays, by Ditto	9
—— Advancement of Learning, by Ditto	9
Barlee's Version of the Epistles	5
—— Minor Prophets	5
Béranger's Songs, translated	7
Berners, of Fysshinge with an Angle..	9
Bourne's (Vincent) Poems, Lat. & Eng.	7
Bowles's (W. Lisle) Poems	3
Bridgewater Treatises	2
Browne's (Sir Thomas) Works, by Wilkin	5
Burbidge's Poems	7
Carcanet, a Literary Album	9
Cynosure, by the Editor of the Carcanet	9
Chaucer's Canterbury Tales	8
Cicero on the Gods	13
Coleridge's (Samuel Taylor) Works ..	4
—— Life, by Gillman	4
—— (Sara) Phantasmion	4
Conversations on Chronology	9
Cory (Isaac Preston) Works by	12
Costello's Specimens of the Early Poetry of France	7
Crabbe's Natural Theology	2
Dallaway's Manual of Heraldry	12
Dance of Death, by Douce	9
Daniel's Modern Dunciad, and other Poems	7
Davison's Poetical Rhapsody	8
Diamond Classics	13
Donne's (Dr.) Devotions	6
Dunbar's Poetical Works	8
Dyce's Specimen of English Sonnets ..	8
Early English Dramatists, edited by Dyce	8
Early English Poetry, edited by Wright	8
Early Prose Romances, edited by Thoms	8
Edith and other Poems	7
Eleusinia. A Poem on the Human Soul	7
Felltham's Resolves	6
Festus, a Poem	7
Fragments in Verse, &c.	7
Fuller's Holy and Profane State	6
—— Holy War	6
—— Good Thoughts, &c.	6
Gage's History of Suffolk	5
Giles's Latin Grammar	13
Gray's Works, edited by Mitford	7
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Guest's English Rhythms	5
Harris's Animals of Africa	10
Hawkins's Great Sea-Dragons	10
—— Lost Angel	10
Herbert's (George) Poems and Remains	6
Hexametrical Experiments	12
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Hole on the Liturgy	5
Horapollo Nilous, by A. P. Cory	12
Household Books	10
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Hume and Smollett's England	8
Hunter's Three Catalogues	10
Illustrations of the Doctrine, &c. of the Church of England	6
Italian Classics	15
Johnson and Walker's Dictionary	13
Juvenal et Persius	13
Kant's Critick of Pure Reason	2
Lowndes's Bibliographer's Manual....	5
Lucretius a Creech	13
Malthus on Political Economy	5
Memorials of the Rebellion	5
Merivale's Poems	7
Millers's Ely Cathedral	9
Montagu's (Basil) Selections	9
—— Essays and Selections	9
—— Thoughts of Divines and Philosophers	9
Montagu's (J. A.) Guide to the Study of Heraldry	12
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Moultrie's Poems	7
Nicolas (Sir Harris), Works by	10
Nolan's Warburtonian Lectures	5
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Notes on the Four Gospels	6
—— Supplement to	6
Physical Theory of Another Life	6
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Poems, edited by the Dean of Exeter .	7
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Wace's Chronicles, by Edgar Taylor.	14
Walton and Cotton's Angler, by Sir Harris Nicolas	1
—— Additional plates to ditto	1
Willement's Heraldic Works	12

Works nearly ready for Publication .. 15

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CONTENTS OF VOLUME I.

BOOK I.

CHAP. I. Rhythm defined, 1. Verse measured either by time or accent, 2. General arrangement of the subject, ib.

CHAP. II. The voice, 4. The vocal letters, 6. The whisper-letters, 9. Imitative sounds, 12.

CHAP. III. A syllable defined, 22. The French *e* final, 24. The English *e* final, 26. The *e* of inflexion, 29. Initial syllables omitted, 35. The initial *be*, 36. The initial *dis*, 38. Vowel combinations, 39. The vowel before nasals and liquids, 47. The vowel before some one of the close letters, *b*, *p*, *d*, *t*, *g*, *k*, 63. The vowel before dentals, 66. The vowel before sibilants, 67. Coalition of words, 69.

CHAP. IV. Accent defined, 76. Primary and secondary accent, 78. Accent after a pause, 79. Verbal accent, how affected by construction, 81. Accent slurred over in construction, ib. Emphasis, 82. Accents of construction, 83. Verbal accent, foreign, 90. Verbal accent, English, 99.

CHAP. V. Quantity defined, 105. Length of English vowels, how indicated by their orthography, 106. Quantity, as an index of English rhythm, 111. Quantity, as an embellishment of rhythm, 114.

CHAP. VI. Rhime defined, 116. Rhime, perfect, alliterative, vowel, consonantal, late alliterative, and common, 117. Rhime, double and triple, 118. Final rhime, 119. Middle rhime, 124. Sectional rhime, 125. Inverse rhime, 136. Alliteration, 140. Unaccented rhime, 144. Doubly accented rhime, 146.

CHAP. VII. The pauses, 148. The final pause, 149. The middle pause, 152. The sectional pause, 154. The stops final, middle, and sectional, 157.

BOOK II.

CHAP. I. English rhythms, their origin, 163. The character of certain rhythms, and their fitness for poetical expression, 167. History of English rhythms, 174. Elision, 178. Arrangement of the subject, 183.

CHAP. II. Verses consisting of a single section, 185. Verse of two accents, 186. Verse of three accents, 188.

CHAP. III. Verse of four accents, 190. Verses beginning with section 1, 194—with section 1 *l*, 196—with section 2, 198—with section 2 *l*, 200—with section 5, 203—with section 5 *l*, 207—with section 6, 208—with section 6 *l*, 210.

CHAP. IV. Verse of five accents, two in the first section, 214. Verses beginning with section 1, 216—with section 2, 221. with section 5, 225—with section 6, 231—with section 9, 233.

CHAP. V. Verse of five accents, three in the first section, 234. Character of these rhythms, 235. Verses beginning with section 1, 238—with section 2, 243—with section 3, 246—with section 4, 248—with section 5, 249—with section 6, 252—with section 7, 253.

CHAP. VI. The verse of six accents, 255. Verses beginning with section 1, 258—with section 2, 260—with section 3, 263—with section 5, ib.—with section 6, 267—with section 7, ib.—with section 8, 268—with section 9, 269.

CHAP. VII. Verses containing a compound section, 270. Verses of six accents, with compound section, 271. Verses of seven accents, beginning with the compound section, 277. Verses of seven accents ending with the compound section, 279. Verses of eight accents, with compound section, 283. Verses of nine or more accents, with compound section, 286.

CHAP. VIII. The sectional pause, its origin, 287. How indicated, 290. Verses containing the section 1. *p*, of two accents, 291—the section 1 *l l*. *p*, of two accents, 293—the section 5 *p*, of two accents, 295—the section 5 *l*. *p*, of two accents—the section 5 *l l*. *p*, of two accents, 299—the section 1 *p*, of three accents—the section 1 *l*. *p*, of three accents—the section 3. *p*, of three accents—the section 5 *p*, of three accents—the section 7 *p*, of three accents—the section 7 *l*. *p*, of three accents. Writers upon "rhythmus."

NOTE (A). The Letters, 313.

NOTE (B). Accentuation, 314.

NOTE (C). Secondary accents, 316.

NOTE (D). Rhime, *ib.*

NOTE (E). Versification, 317.

ERRATA TO VOL. I.

Page line

4, 20, *for* squeaking, *read* shrill.
8, 7, *for* Enrope, *read* Europe.
8, 14, *for* ends, *read* edges.
9, 25, *see* note (A).
10, 5, *see* note (A).
10, 31, *see* note (A).
11, 17, *for* yardn, *read* yard.
14, 1, *for* has, *read* is.
21, 28, *dele the full stop after* verses.
25, 1, *for* ganto, *read* gan to.
25, 18, *for* we find this syllable preserved also in the plural, *read* we find also this termination furnished with two syllables in the plural.
28, 20, *after* helle, *read* (the gen. of *hel*).
30, 7, *dele* and it seems to have been occasionally used as the accusative singular, just as the datives of the personal pronouns invaded the province of *their* accusatives.
31, 9, *for* knabe, *read* cnapa.
34, 36, *for* in three words, *read* in three cases.
37, 9, *for* angynnan, *read* onginnan.
38, 13, *for* twelfth, *read* thirteenth.
38, 23, *for* subjec|tion|, *read* subjec|tion.
45, 24, *after* to, *insert the mark of accentuation.*
50, 29, *for*

Fal|len cher|ub to be weak| : is mis|era|ble

read

Fal|len cher|ub : to be weak | is mis|era|ble.

dele note *— *a memorandum for the author's own guidance, which, by some blunder, found its way into the text.*
55, 14, *for* meditation, *read* mediation.
57, 1, *for* seventeenth century *read* sixteenth and seventeenth centuries.
58, 3, *for* In the Anglo-Saxon and early English dialects such a combination was common, and in the latter was expressed by the French ending *re*, *read* In some of our Old English dialects such a combination was common, and was expressed by the French ending *re*.
63, 12, *for*

Shot man|y at me | with| : *fi|erce* intent|

read

Shot man|y at | me with : *fi|erce* intent|

64, 19, *for* we have the same verb, &c. *read* the same verb seems to be, &c.
65, 32, *for*

For she | had great | doubts| : of his saf|ety|

read

For she | had great| : doubts | of his saf|ety|

66, 16, *for* eomth, *read* comth.
67. 4, *for* She *read* The.

Page line

68, 9, *for* Sometimes *s* and *t* belong to different syllables, *read* Sometimes the vowel was elided, in cases where, according to modern pronunciation, the *s* and *t* are given to different syllables.

69, 33, *for* courtsy *read* curtsy.

78, 26, *for* two or more syllables, *read* three or more syllables.

79, 4, *for* Temple Gode, *read* Tempel Gode.

79, 10, *for* æltmiht-ne, *read* ælmiht-ne.

84, 11, *see* note (B.)

86, 5, *see* note (B.)

94, 28, *for*

And U|na wan|dring : in | woods and | *forrests*|

read

And U|na wan|dring in| : woods | and *forrests*|

100, 24, *for* blackbirds|, *read* black birds|.

102, 29, *for* sawykkytly, *read* sa wykkytly.

107, 28, *for* tenth and twelfth, *read* eleventh and twelfth.

109, 4, *for* all cases, *read* almost every case.

109, 27, *The asterisk referring to the note, should have followed the word* tongue.

110, 19, *for* upheld, *read* upholden.

111, 18, *see* note (A.)

113, 20, *dele* the same rhythm has been employed as above, but. *See* note (E).

114, 17, *for* Establishment, *read* Embellishment.

116, 15, *for* may be divided into, *read* will be considered as made up of.

119, 9, *for dip*| adays, *read dip*|*adays*.

119, 10, *for* Stag|*yrite*, *read Stag*|*yrite*.

119, 22, *for* form, *read* adopt.

120, 16, *see* note (D).

121, 30, *for* supposed to have been tampered with, *read* supposed to have been a mere corruption.

125, 24, *for* never, *read* seldom.

131, 34, *for* ad, *read* and.

133, 13, *for* Ex MS. *read* The Grave-song.

133, 22, *for* loud, *read* lond.

134, 21, *for* Seafowl, *read* Seafola.

135, 14, *for* " tinkling," *read* " jingling."

142, 11, *for* ninth, *read* tenth.

143, 1, *dele* on last | leg|dun : lath|um leod|um. *All the best MSS. have* lathum theodum.

143, 23, *for* ninth, *read* tenth.

143, 28, *for* reign, *read* æra.

145, 11, *for*

Frynd|sind hie min|e georn|e : holde on hyrahyge-sceaftum

read

Frynd | sind hie min|e georn|e

Holde on hyra hyge-sceaftum.

146, 20, *for* Facundi, *read* Fœcundi.

154, 1, *see* note (E.)

160, 11, *for* Glories, *read* Glo|ries.

164, 2, *for* shenest, *read* sheenest.

164, 34, *a third rule was omitted by mistake.* *See* note (E).

165, 2, *see* note (E.)

165, 12, *for* are, *read* is.

167, 11, *for* it would have been impossible, *read* still it would have been impossible.

173, 1, *for* leodum, *read* theodum.

Page line

174, 35, *for* fourth, *read* fifth.

175, 38, The authority of Bede, &c. *The passage in Bede, referred to, is for several reasons obscure, but, on further consideration I would say, cannot possibly bear the inference which is here drawn from it.*

177, 2, *for* with the forms of metrical verse, *read* with the forms of a later and more artificial system.

178, 31, *for* ballad stanza, *read* ballet-stanza.

179, 8, on the whole *should have been printed in italics.*

191, 8, *The words* or short *should have been in Roman letters.*

195, 20, *dele* Sweart|e swog|an : sæs | upstig|on. *See* note (B).

195, 30, *dele* Lif|es bryt|ta : leoht | forth cum|an. *See* note (B).

196, 1, *dele* thægn|ra sin|ra : thær | mid wæs|an. *See* note (B).

196, 16, *dele* stream|as stod|on : storm | up gewat|. *See* note (B).

196, 19, *see* lath|e cyrm|don : lyft | up geswearc|. *See* note (B).

200, 25, *dele* fer|ede and ner|ede : fif|tena stod|

201, 9, *dele* deop | ofer dun|um : sæ dren|ce flod|

204, 2, *dele* and Re|tie| : ric|es hird|e. See note (E).

207, 17, *for* fontome, *read* fantome.

208, 4, *for* 5 ll : 6, *read* 5 ll : 9.

211, 1, *dele* In set|ting and sow|ing : swoake| full sor|e

214, 18, *see* note (E).

217, 11, *for* wh, *read* who.

217, 23, *for* siththau, *read* siththan.

217, 24, *dele this and the following line.* *See* note (C).

218, 2, *dele this line.* See note (C).

219, 20, *for* fræt | wum, *read* fræt|wum.

220, 5, *for*

Pipes trompes : nakers and clarionnes
That | in the bat|aille : blow|en blod|y sowen|es

read

Pip|es tromp|es : nak|ers and clar|ion|nes
That in the bataille : blowen blody sownes

221, 23, *for*

the | sio | tid | gelomp|,

read

tha | sio tid | gelomp|.

223, 17, *dele* gar|um aget|ed : gum|a north|erna|. *See* note (C).

223, 20, *dele* up|pe mid eng|lum : ec|e stath|elas|. *See* note (C).

223, 25, *dele this line for the same reason.*

224, 9, *dele the example from the Samson Agonistes. Its rhythm has for its index 2l : 5l, not 2l : 1.*

229, 10, *dele* Besloh | syn sceath|an : sig|ore and|| geweal|de. *See* note (B).

229, 24, *for*

The swerd flaw fra him : a furbreid on the land
Wal|las was glad| : and hynt | it sone | in hand|,

read

The swerd | flaw fra | him : a fur|breid on | the land|
Wallas was glad, and hynt it sone in hand.

232, 26, *dele* Which him | after cur|sed : for his | trangres|sion|

232, 28, *for* the sections 9 : 9l, *read* the sections 9, 9l.

233, 8, *dele* 10 : 5 is a regular verse of the triple measure.

239, 1 *and* 4, *for* Wharton, *read* Warton.

241, 20, *dele* sit|tan let|e ic hin|e : with | me sylf|ne.

245, 23, *after the words* whose ear was so delicately sensitive, *read* unless it were that assigned in p. 227.

253, 15, *for* Nud, *read* Mid.

Page line

256, 18, *for* generally, *read* always. *As to the nature of the modern French alexandrine, see* note (G).

257, 6, *for* Described by all men, *read* Describing all men.

262, 10, *see* note (G).

263, 11, *for* iheot, *read* ibeot.

272, *It should have been noticed, that the examples, quoted in this chapter, have been arranged generally according to the authors, as the number of varieties was too scanty to render the mode of subdivision, hitherto followed, advisable. The index* 51 : 1 *c.* : 5 *should also have preceded the* 5*th*, 6*th, and* 7*th examples, quoted in this page, and* 2 : 51 : 1 *the ninth.*

272, 30, *dele* The sea | and un|frequen|ted des|erts : where | the snow dwells|.

274, 13, *for* gewendam, *read* gewendan.

275, 15, *after the words* But to bring in St. Peter, *read* (as Milton has done).

278, 4, *for* other, *read* others.

278, 11, *for* as yet wide | land, *read* as yet wide land.

278, 19, *for* the last verse, *read* the last verse but one.

281, 9, *for* 7 : 1 : 91 c, *read* 71 : 1 : 91 c.

283, 15, *the notation, used in this chapter, readily adapts itself to verses of six or seven accents, but when a verse contains eight or more accents, the reader must be furnished with some further intimation than is given by the mere numerical index, before he can hope to follow its rhythm. Even in tracing the rhythm of a verse which contains only six or seven accents, he will require the like assistance, if the middle pause of the compound section fall in the midst of a word. But, in both these cases, I believe the index, followed by such explanation, to afford the shortest and readiest means of pointing out the rhythm.*

283, 32, *for* 7 : 3 : 6 ll. c. *read* 81 : 11 : 71. c.

284, 30, *for* 21 : 11 c : 11 : 11. c. *read* 21 : 11 c : 11 : 1. c.

286, 18, *in this last example the accents are properly eleven, not twelve.*
Thæs lean|es the | he him on | tham leoh|te gescyr|ede : thon|ne let|e he | his hin|e lang|e weal|dan.
and there may even be a question, if we should not read thon|ne let|e he his hin|e, *and, by this elision of the vowel, reduce the number to ten.*

294, 22, *for* O Troy | Troy | Troy|, *read* O Troy | Troy Troy|.

300, 3, *for* The section 1. p. is occasionally found in Anglo-Saxon poems, of the first class, *read* The section 1 p, of the first class, is occasionally found in Anglo-Saxon poems.

305, 27, *for* lord ys, *read* lordys.

307, 23, *after the word* verse *put a full stop in place of the semicolon, and then read* Owing to the license, which certain of our poets allow themselves in the management of their pauses, there is danger, &c.

311, 1, *for* mor eattention, *read* more attention.

CHAPTER I.

RHYTHM

in its widest sense may be defined as the law of succession. It is the regulating principle of every *whole*, that is made up of proportional parts, and is as necessary to the regulation of motion, or the arrangement of matter, as to the orderly succession of sounds. By applying it to the first of these purposes we have obtained the dance; and sculpture and architecture are the results of its application to the second. The rhythmical arrangement of sounds not articulated produces music, while from the like arrangement of articulate sounds we get the cadences of prose and the measures of verse.

Verse may be defined as a succession of articulate sounds regulated by a rhythm so definite, that we can readily foresee the results which follow from its application. Rhythm is also met with in prose, but in the latter its range is so wide, that we never can anticipate its flow, while the pleasure we derive from verse is founded on this very anticipation.

As verse consists merely in the arrangement of certain sounds according to a certain rhythm, it is obvious, that neither poetry nor even sense can be *essential* to it. We may be alive to the beauty of a foreign rhythm, though we do not understand the language, and the burthen of many an English song has long yielded a certain pleasure, though every whit as unmeaning as the nonsense verses of the schoolboy.

In considering the general character of any proposed metre, we should have especial regard to three circum-

stances; first to the *elements*, which are to be arranged; secondly to the *accidents*, by which these elements are distinguished; and thirdly to the *law of succession*, by which the arrangement is effected.

In making verse, the elements subjected to the rhythm, may be either syllables, or verses, or staves. The only accidents, which need be noticed as of rhythmical value, are three, the time or quantity, the accent, and the modification of the sound.

Rhythm may be marked either by the time or the accent. In the great family of languages which has been termed the Indo-European, and which spread from the Ganges to the Shannon, *three* made time the index of their rhythm, to wit the Sanscrit, Greek, and Latin; all the the others adopted accent. It is remarkable that those dialects which now represent the Sanscrit, Greek, and Latin, have lost their temporal and possess merely an accentual rhythm. We are able in some measure to follow the progress of this change. So gradual was it in the Greek, that even as late as the eleventh century there were authors who wrote indifferently in either rhythm. The origin, however, of accentual verse, as it now prevails in those languages, is by no means clear. Whether it were borrowed from the northern invader, or were the natural growth of a mixed and broken language, or merely the revival of a vulgar rhythm, which had been heretofore kept under by the prevalence of one more fashionable and perhaps more perfect, are questions I shall pass by, as being at least as difficult as they are interesting.

ARRANGEMENT OF THE SUBJECT.

Having premised thus much as to the meaning of our terms, I will now lay before the reader the course I shall follow in tracing the progress of our English rhythms. In the second book we shall consider the rhythm of individual verses; and in the third the rhythm of particular pas-

sages, or, to speak more precisely, the flow of several verses in combination; while the fourth book will be devoted to the history of our *staves*, that is, of those regular combinations, which form as it were a second class of elements to be regulated by the rhythm.

The book which opens with the present chapter is little more than introductory, but the matters discussed in it are of high importance to the right understanding of the subject. In the next chapter we shall consider the different *modifications of sound*, with a view to the aid they afford us in embellishing and perfecting the rhythm. In the third we shall inquire what constitutes a *syllable*, and discuss the nature of *accent* in the fourth, and of *quantity* in the fifth. The various kinds of *rhime* will be the subject of the sixth chapter, and in the seventh and last we shall treat of the *rhythmical pauses*.

CHAPTER II.

THE VOICE.

If we drop a small heavy body into still water it forms a circular wave, which gradually enlarges and loses itself upon the surface. In like manner, if one hard body strike against another—as the cog of a metal wheel against a quill—a wave is formed in the air which expands on all sides round the point of contact. When this wave reaches the ear, it produces on that organ the sensation of sound.

If now the wheel be turned round, so that the cogs strike against the quill in succession, several concentric waves are produced, following each other at equidistant periods of time; and if the velocity be such that there are more than thirty sound-waves in a second, the sensation produced by one lasts till another enters the ear, and a *continuous* sound is the result. This continuous sound is called a *tone* or musical note.

As we increase the number of sound-waves, the tone changes its character, and is said to become *sharper*. When more than six thousand enter the ear in a second, the tone becomes so sharp and squeaking as to be no longer perceptible by organs constituted like our own.

The wave which thus produces the sensation of sound, differs widely in origin from that which moves along the surface of the water. The latter is formed by the vertical rising of the watery particles, and as these fall again in obedience to the force of gravity, they drive upwards those next adjoining. The motion of the particles is thus perpendicular or nearly so to the direction of the wave's motion. The air-wave is formed by the condensation as

well as by the displacing of the particles, and the moving power in this case is elasticity. The airy particles are driven on a heap, till the force of elasticity becomes greater than the impelling force, and they are driven back to their former station. The neighbouring particles are then similarly acted on, and a slight motion or vibration in the same line of direction as that in which the sound-wave is travelling, takes place in all the particles. On the size of this vibration depends the *loudness* of the sound.

The tones of the human voice are produced by the vibrations of two membranes, which have been called the *vocal ligaments*. These are set in motion by a stream of air gushing from the lungs, and we can at pleasure regulate the sharpness and the loudness of the sound produced. The mechanism, by which this is effected, has been lately made the subject of some very interesting speculations.*

If two elastic membranes stretched upon frames so as to leave one edge free, be placed opposite to each other, with the free edges uppermost, and a current of air pass between them from beneath, they will be differently affected according to their inclination towards each other. If they incline from each other, they will bulge inwards, if towards each other, they will bulge outwards, if they be parallel, they will vibrate. Now the wind-pipe is contracted near the mouth by a projecting mass of muscles called the Glottis. The edges of the Glottis are membranes, and form the vocal ligaments. Ordinarily these membranous edges are inclined from each other, and consequently no vibrations take place during the passage of the breath; but by the aid of certain muscles, we can place them parallel to each other, when they immediately vibrate and produce a tone. With the aid of other muscles, we can increase their tension, and thereby the sharpness of the tone, and by driving the air more forcibly from the lungs, we may increase its loudness. The tone thus

* See Mr. Willis's papers in the Cambridge Philosophical Transactions.

formed is modified by the cavities of the throat, nose, and mouth, These modifications form the first elements of articulate language, or the *letters*.

VOCAL LETTERS.

It has been shown* that the note of a common organ reed may take the qualities of all the vowel-sounds in succession. This is effected by merely lengthening the tube, which confines the vibrations. It would seem, therefore, that the peculiar characters of the different vowels depend entirely on the length of the cavity, which modifies the voice.

In pronouncing the long *a* in *father*, the cavity seems barely, if at all, extended beyond the throat; in pronouncing the *au* of *aught*, it reaches to the root of the tongue, and to the middle of the palate in pronouncing the long *e* of *eat*; the sound of the long *o* in *oat*, requires the cavity to be extended to the lips, which must be stretched out to form a cavity long enough to pronounce the *u* in *jute*.

Every addition to the length of the tube or cavity, affects in a greater or less degree the character of the tone. The *possible* number of vowel-sounds therefore, can have no limit; but as there are rarely more than seven or eight in any one language, we may conclude that the human ear is not readily sensible to the nicer distinctions.

In pronouncing the vowels *a* and *e*, as they sound in *ale* and *eel*, we narrow the cavity by raising the tongue towards the palate, while in pronouncing *a*, *au*, *o*, as they sound in *father*, *aught*, *oat*, the cavity is broad and open. These two sets of vowels have accordingly been distinguished as the narrow and the broad vowels.

Next to the vowels, the letters which have spread most widely, are the three,

b, *d*, *g*.

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* By Mr. Willis.

as pronounced in *ab, ad, ag*. If we try to dwell upon the consonants which end these words, we find ourselves unable to do so but for a short time, and even then it requires some muscular exertion. In each of the three cases the tone seems to be modified by a *closed* cavity, no aperture being left for the breath to escape by. In pronouncing *b*, the lips are closed, and the vibrations are confined to the throat and mouth; in pronouncing *d*, the tongue is raised to the palate, and the throat and hinder portion of the mouth are the only open cavities; in pronouncing *g*, the tone seems to be modified merely by the hollow of the throat. We shall call these letters from the circumstances of their formation the *close letters*.

The letters *b, d, g* have a very near connexion with the three nasals

m, n, ng.*

The only difference in their formation is, that in pronouncing the latter, the breath passes freely through the nostril. With this exception the organs are disposed precisely in the same way for pronouncing *m, n, ng*, as for pronouncing *b, d, g*. As the nostril affords a free passage for the breath, we may dwell on these letters during a whole respiration.

v, dh.†

have the strongest affinity to *b* and *d*. The peculiarity of their formation lies in the free passage of the breath through the interstices of the upper teeth. To the edge of these teeth we raise the lip in pronouncing *v*, and the tongue in pronouncing *dh*, instead of joining the lips, or raising the tongue to the palate. As these teeth form part of the enclosure which modifies the voice, the breath may pass between them, and we may dwell upon the letters during a whole respiration, as is seen in pronouncing the words *av, adh*.

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* This character represents the sound which ends such words as *loving, telling*, &c.

† *dh* represents the vocal sound of *th* as heard in *the, their, those*, &c.

w, y,

are never heard in pronunciation except at the beginning of a syllable and before some other vowel. They seem merely to represent the short vowels *i* and *u* (as heard in *put* and *pit*), melting into their several dipthongs. They are generally considered as consonants; but if the *y* of *your* be a consonant, so must also be the *e* of *Europe*.

l, r.

The peculiarity in the formation of these letters is a certain trembling or vibration of the tongue, whence they may be called the trembling letters. In pronouncing *l* the tongue is raised to the palate, as in forming the letter *d*, but the breath is allowed to escape between it and the side teeth, and thereby causes the loose ends of the tongue to vibrate. In pronouncing the letter *r* the tongue is raised towards the palate without touching it, and the breath in passing causes it to vibrate.

These tremblings or vibrations of the tongue are quite distinct from the vibrations of the voice, and may be produced during a whisper when the voice is absent.

The only two vocal sounds which remain to be considered are

*z, zh.**

In pronouncing *z* the tongue is raised to the palate in nearly the same position it occupies in pronouncing *e*, save that, instead of lying hollow so as to form a tube or funnel for the voice, the surface rises in a convex shape and leaves but a narrow slit or aperture between it and the roof of the mouth. By lengthening the aperture we get the sound of *zh*. These letters may be called the sibilants or hissing letters.

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* By the character *zh* is represented the sound of *z* in *azure*.

WHISPER LETTERS.*

Hitherto we have spoken only of vocal letters, or, in other words, of the different modifications of the *voice*. If the vocal ligaments be so inclined to each other as not to vibrate, the emission of breath from the lungs produces merely a whisper. This whisper may be modified in like manner as the voice, by similar arrangements of the organs; and every vocal sound has its corresponding whisper-sound, that might, if custom had so willed it, have constituted a distinct letter.

It is, however, doubtful if there ever was a language which had its whisper letters perfect. In our own the number of whisper letters is nine. The three close letters, the two dentals or teeth-breathing letters, the two sibilants, and the letter *w*, have each of them their whisper letters, and the aspirate *h* is the ninth.

Vocal letters.	*Whisper letters.*
b	p
d	t
g	k
v	f
dh	th
z	s
zh	sh
w	wh
	h

We have lost all distinction between *dh* and *th* in our spelling, though we still distinguish them in pronunciation, as is seen at once in comparing the sound of *th* in *this, then, clothes,* to *loathe*—with its sound in *thistle, thin, cloths, loath.*

* The distinction here taken between vocal and whisper letters appears to me important. I once thought it was original; but in conversing on this subject with a respected friend, to whose instructions I owe much, I found his views so nearly coinciding with my own, that I have now but little doubt the hint was borrowed.

The distinction also between the connected letter sounds *zh* and *sh* does not appear in our orthography, though at once sensible to the ear in comparing the sound of *azure* with that of *Ashur*.

That *wh* represents the whisper sound of *w* will, I think, be clear, if we compare the initial sounds of *where, when, while,* with those of *were, wen, wile.* It is probable that in the Anglo-Saxon *hwær, hwen, hwile,* the *w* may have been vocal, and the *h* may have represented a distinct breathing; but it would be difficult to account for the change of *hw* into *wh,* which took place at so early a period (perhaps as early as the 12th century), unless it indicated a change in the pronunciation; and this change would naturally be to the whisper sound of the *w.*

In this view of the case *w* may put in a fair claim to the title of consonant. If the true definition of a vowel be, that it is a letter which makes any part of a word, into which it enters, a distinct syllable, then *w* has clearly no right to the title of vowel. Nor can we reasonably call the initial sounds of *were, wen, wile* dipthongal, unless we allow the initial sounds of *where, when, while,* to be dipthongs also. But were this so, we should have part of a dipthong a mere whisper while the other part remained vocal. Our *w* then, amid a choice of difficulties, may, perhaps, be allowed the title of consonant; but the same reasoning does not apply to the *y.* The latter, I think, can only be considered as a letter indicating the initial sound of a dipthong.

The whisper sounds of the two liquids *l, r,* constitute two distinct letters in Welsh, and in several other languages. I am also inclined to think that the Latin *rh,* if not the Greek ῥ, indicated merely the whisper sound of the *r.*

That these letters *p, t, k, f,* &c. *are* the whisper sounds of *b, d, g, v,* &c. may, I think, be shown without much difficulty. If we try to pronounce the words *ab, ad, ag, av,* &c. in a whisper they cannot be distinguished from *ap,*

at, *ak*, *af*, &c. Again, the vibrations of the organs, which are obvious while we are pronouncing a vocal letter, cease immediately we change to the whisper sound; but the disposition of the organs remains unchanged. Thus, in pronouncing the *v* of *av*, if we change to a whisper, the vibrations of the lips and teeth cease; and without any change in the position of the organs we find ourselves pronouncing *f*.

The number then of English consonantal sounds, if we consider *w* as one, amounts to twenty-two; whereof thirteen are vocal and nine mere whisper sounds.

The vowels are eleven in number. The long *a*, *e*, *o*, *u*, as heard in *father*, *reel*, *roll*, *rule*; *au* and *a* as heard in *aught*, *ate*; and the short *a*, *e*, *i*, *o*, *u*, as heard in *pat*, *pet*, *pit*, *pot*, *put*. The dipthongs are twelve, *ei*, *oi* and *ou*, as heard in *height*, *hoity*, *out*; and eleven others formed by prefixing *y* to the eleven vowels. These are heard in the following words, *yard*, *yean*, *yoke*, *yule*, *yawn*, *yare*, *yap*, *yell*, *yif*, *yon*, *young*.

Having said thus much on the formation of our elementary sounds, we will now consider in what way and to what extent they may be rendered useful, in embellishing and perfecting the rhythm.

If, as is often the case, besides the idea which the usage of language has connected with certain words, there are others which are naturally associated with the sounds or with the peculiarities of their formation, it is obvious, that the impression on the mind must be the most vivid, when the natural associations can be made to coincide with such as are merely artificial and conventional. In all languages there are certain words in which this coincidence is perfect. In our own we have *hiss*, *kaw*, *bah*, and a few others, in which the natural sound so closely resembles the articulate sound which represents it, that many have fallen into the error of supposing the latter a mere imitation of the former. The number, however, of these imitative sounds in any language is but scanty, and

the assistance they render is both obvious and vulgar. The delicate perceptions of the poet demand the gratification more frequently than it is supplied by the ordinary resources of language. It is by the command which he possesses over this noblest of all gifts (after reason) that he seeks to obtain it.

In the next section we shall trace some of the artifices which have been adopted to arrive at these imitative sounds; and afterwards enquire how far the peculiarities which attend the formation of our letters, as regards the disposition and action of the organs, can assist us in the fit and suitable expression of the thought.

IMITATIVE SOUNDS.

"There is found," says Bacon, "a similitude between the sound, that is made by inanimate bodies, or by animate bodies that have no voice articulate, and divers letters of articulate voices; and commonly men have given such names to those sounds as do allude unto the articulate letters; as trembling of water hath resemblance to the letter *l*; quenching of hot metals to the letter *z*; snarling of dogs with the letter *r*; the noise of screech owls with the letter *sh*, voice of cats with the dipthong *eu*, voice of cuckoos with the dipthong *ou*, sounds of strings with the dipthong *ng*."—*Century I.*

When we pronounce the letter *l*, the breath in escaping under the side teeth presses against the yielding tongue, which may be considered as fixed at its root and tip. The tongue, like other flaccid bodies in similar circumstances, vibrates with a slow and uncertain trembling. This strongly resembles the motion of water. "Running waters," Bacon elsewhere observes, "represent to the ear a trembling noise, and in regals, where they have a pipe they call the nightingale pipe, which containeth water, the sound hath a continual trembling; and children have also little things they call cocks, which have

water in them, and when they blow or whistle in them they yield a trembling noise." It is in this inequality of trepidation, that the resemblance above alluded to seems chiefly to consist. Our great poets afford us many beautiful examples; in the Witches' song we almost hear the bubbling of the cauldron;

For a charm of powerful *trouble*,
Like a *hell*-broth *boil* and *bubble*.
ALL. *Double, double toil* and *trouble*;
Fire burn and *cauldron bubble*.

Not less happy are the following passages,

Gloster stumbled, and in falling
Struck me, that thought to stay him, overboard
Into the *tumbling billows* of the main. *R.* 3.

Fountains, and ye that *warble* as ye *flow*,
Melodious murmurs, *warbling* tune his praise.
P. L.

The hypothesis that has been ventured as to the origin of the resemblance, thus noticed by Bacon, is strengthened by observing, that our poets always affect this letter, whenever they have to describe a yielding wavy motion. The tye, which links such an association with the letter *l*, is obvious.

——— Part huge of bulk,
Wallowing unwieldy, enormous in their gait,
Tempest the ocean. *P. L.* 7.

Some of serpent kind,
Wond'rous in *length* and *corpulence, involved*
Their snaky *folds*. *P. L.* 7.

The one seem'd woman to the waist, and fair,
But ended *foul*, in many a *scaly fold*
Voluminous and vast. *P. L.* 2.

R, though a trembling letter, has a character of sound differing in many particulars from that of *l*. In the first place it has a narrow sound, not unlike *e*, while that of *l*

has a decidedly broad one. In the second place the vibrations, instead of being slow and uncertain like those of *l*, are quick and decided. Its sound was likened, even by Roman critics, to the snarling of the dog; but it has a resemblance to *any* narrow sound, which is broken in upon by short quick interruptions. Hence its power in expressing harsh, grating, and rattling noises.

In the two first of the following examples, the roll of a liquid mass is beautifully contrasted with the harsh rattle of rock or shingle, on which it is supposed to act.

As burning Ætna from his boiling stew
Doth belch out flames, and *rocks* in pieces *broke*,
And *ragged ribs* of mountains molten new,
Enwrapt in cole-black clouds. *F. Q.* 1. 11. 44.

—— As *raging* seas are wont to *roar*,
When *wintry storm* his *wrathful wreck* does *threat*,
The rolling billows beat the *ragged shore*.
F. Q. 1. 11. 21.

With clamour thence the *rapid currents drive*
Tow'rds the *retreating* sea their *furious* tide.
P. L.

—— As an aged tree
Whose heart-strings with keen steel nigh hewen be,
The mighty *trunk*, half *rent* with *ragged rift*,
Doth *roll* adown the *rocks* and fall with *fearful drift*.
F. Q.

And she whom once the semblance of a scar
Appall'd, an owlet's *larum* chill'd with *dread*,
Now views the column-*scatt'ring* bay'net *jar*.
Childe Harold, 1.

—— On a sudden open fly
With impetuous recoil, and *jarring* sound
Th' *infernal doors*, and on their hinges *grate*
Harsh thunder. *P. L.* 2.

The *brazen throat* of *war* had ceas'd to *roar*,
All now was turn'd to jollity and game. *P. L.* 11.

—— The *raven* himself is *hoarse*,
That *croaks* the fatal *entrance* of Duncan
Under my battlements. *Macbeth.*

—— Such *bursts* of *horrid thunder*,
Such *groans* of *roaring* wind and *rain*, I never
Remember to have heard. *Lear.*

The sounds represented in the three last examples are not only harsh and grating, but deep and full; the narrow sound of the *r* is therefore corrected by the broad vowels in *roar, hoarse, groans*, &c.

Bacon likens the sound of *z* to the quenching of hot metals, and that of *sh* to the noise of screech owls. The fact is that the sounds represented by *z, zh, s, sh*, are all more or less sibilant, and accordingly have a greater or less affinity to any sound of the like character. Now there are a variety of noises, which though not absolutely hisses, yet approach near to them in the sharpness and shrillness of their sound, as shrieks, screeches, the whistling of man or other animals. All these resemble more or less the hissing sound of the sibilants.

They *saw*—but, other *sight instead!* a crowd
Of ugly *serpents;* horror on them fell
And horrid *sympathy;* for what they *saw*
They felt themselves now changing; down their arms
Down fell both *spear* and *shield*, down they *as fast*,
And the dire *hiss* renew'd. *P. L.* 10.

—— Dreadful was the din
Of *hissing* through the hall, thick *swarming* now
With complicated *monsters*, head and tail,
Scorpion and *asp*, and *amphisbœna* dire,
Cerastes horn'd, *hydras* and *elops* drear,
And *dipsas*, not so thick *swarm'd* once the *soil*,
Bedropt with blood of gorgon. *P. L.* 10.

The hoarse night-raven, trump of doleful drere,
The leather-winged bat, day's enemy,
The rueful strich still waiting on the bier,
The *whistler shrill* that *whoso hears* doth die.
F. Q. 2. 12. 36.

By *whispering winds soon* lull'd *asleep*.

L'Allegro.

The *breezy* call of *incense*-breathing morn,
The *swallow* twitt'ring from her *straw*-built *shed*,
The *cock's shrill* clarion, or the echoing horn,
No more shall rouse them from their lowly bed.

Gray.

And with *sharp shrilling shrieks* do bootless cry.

F. Q. 2. 12. 36.

Now air is hush'd, save where the weak-ey'd bat,
With *short shrill shriek* flies by on leathern wing.

Collins's Evening.

It will be observed that in several of these examples the sharp sound of the sibilant is strengthened by that of the narrow vowels, long (*e*) and short (*i*.) These vowels are sometimes used with effect even by themselves.

—— The clouds were fled,
Driv'n by a *keen* north *wind*, that blowing dry
Wrinkled the face of deluge. *P. L.* 10.

—— The threaden sails,
Borne with th' *invisible* and *creeping wind*,
Draw the huge bottoms through the furrow'd sea.

H 5. 3. *Chorus.*

The broad vowel sounds on the contrary, long *a*, *au*, long and short *o*, together with the broad dipthong *ou*, are used to express deep and hollow sounds;

—— A dreadful *sound*,
Which through the wood *loud bellowing* did *rebound*.

F. Q. 1. 7. 7.

—— His thunders now had ceas'd
To *bellow* through the *vast* and *boundless* deep. *P. L.*

All these and *thousand thousands* many *more*,
And *more deformed monsters thousand fold*,
With dreadful noise and *hollow rombling sound*
Came rushing.—— *F. Q.* 2. 12. 25.

—— As the *sound* of *waters* deep,
Hoarse murmurs echoed to his words *applause*.
P. L. 5.

The very expression a *hollow* sound shows how close is the association of a hollow space with depth and fullness of sound. Hence the broad vowels are sometimes used to express mere breadth and concavity.

So high as heav'd the tumid hills, so low
Down sunk a *hollow bottom, broad* and deep.
P. L. 7.

——— Hell at last,
Yawning received them *whole*, and on them *clos'd*.
P. L. 7.

The observation of Bacon relative to the sound of *ng* may be generalized in like manner. There is no doubt that all the three nasals have a close affinity to any deep low sound; such as a hum, a murmur, or the twang of a musical string slowly vibrating. The reason I take to be the distinctness with which the vibrations of the voice are heard in pronouncing these letters, and the low deep tone in which they are generally spoken.

——— Through the foul *womb* of night
The *hum* of either *army* stilly *sounds*.
H 5. 4. *Chorus*.

The shard-*borne* beetle with his drowsy *hums*
Hath *rung* night's *yawning* peal. *Macbeth*.

——— Where the beetle winds
His small but sullen horn,
As oft he rises mid the twilight path
Against the *pilgrim borne* in heedless *hum*. *Collins*.

The *bum*-cock *humm'd* wi' lazy *drone*,
The kye stood rowtin i' the loan. *Burns*.

Where each old poetic mountain
Inspiration breath'd around,
Every shade and hallowed fountain
Murmur'd deep a *solemn sound*. *Gray*.

Even Johnson, notwithstanding the ridicule he has thrown upon enquiries of this nature, has admitted that particular images may be "adumbrated by an exact and perceptible resemblance of sound." But the law of resemblance—that first great law of association—is not to be confined thus narrowly. If the mere sound of the words *hiss* and *bah* recall the cry of the animal, so may the muscular action, which the organs exert in pronouncing the words *struggle, wrestle,* call up in the mind the play of muscle and sinew, usual in those encounters. Wherever there is resemblance there may be association. We will now enquire what means our poets have used to *fix* their associations in the reader's mind, more especially in those cases, in which the connecting link has been the disposition or the action of the organs.

In the first place, we may observe that in making any continued muscular effort, we draw in the breath and compress the lips firmly. Now this is the very position in which we place the organs, when pronouncing the letters *b, p.* I have no doubt that to this source may be traced much of the beauty of the following verses.

Behemoth, biggest born of earth, *upheav'd*
His vastness— *P. L.* 7

The mountains huge appear
Emergent, and their *broad bare backs upheave*
Into the clouds. *P. L.* 7.

The envious flood
Kept in my soul, and would not let it forth,
But smother'd it within my *panting bulk,*
Which almost *burst* to *belch* in the sea. *R* 3. 1. 4.

——— But first from inward grief
His *bursting passion* into *plaints* thus *pour'd.*
P. L. 9.

Who thrusting boldly twixt him and the blow,
The *burden* of the deadly *brunt* did *bear.*
F. Q. 4. 8. 42.

A grievous *burthen* was thy *birth* to me.
R 3. 4.

When the mind is seiz'd with fear and amazement, the lips open and voice fails us. If the surprize be sudden, a whispered ejaculation escapes, suppress'd almost as soon as utter'd. In this way I would account for that combination of letters *st*, which Spenser and others of our older poets affect, whenever they have to describe this feeling. Its fitness for the purpose seems to lie in the sudden stop, which is given by the *t* to the whisper sound of the *s*— letters, be it observed, which are formed without the agency of the lips.

The giant self dismayed with that sound
In haste came rushing forth from inner bow'r,
With staring countnance *stern*, as one *astound*,
And *staggering steps*, to weet what sudden *stour*
Had wrought that horror *strange* and dared his dreaded pow'r.
F. Q. 1. 8. 5.

Stern was their look like wild amazed *steers*,
Staring with hollow eyes and *stiff upstanding* hairs.
F. Q. 2. 9. 13.

He answer'd not at all, but adding new
Fear to his first amazement, *staring* wide
With *stony* eyes, and heartless hollow hue,
Astonish'd stood. *F. Q.* 1. 9. 24.

When too the sinews are overstretched, or shaken with sharp and jerking efforts, the same kind of broken breathing generally follows the strain upon them. The sound too is harsh and grating. Hence, in part at least, the effect produced by the combinations *st*, *str*, in the following passages;

Staring full *ghastly* like a *strangled* man,
His hair uprear'd, his *nostrils stretched* with *struggling*,
His hands abroad display'd, as one that grasp'd
And tugg'd for life. *H* 6.

But th' heedful boatman *strongly* forth did *stretch*
His brawny arms, and all his body *strain*.
F. Q. 2. 12. 21.

There is little doubt, however, that the *chief* link of association in these passages is the difficult muscular action, which is call'd into play in the prounciation of *str*.

Under the influence of fear the voice sinks into a whisper. Hence in describing that passion, or such conduct as it generally accompanies—deceit or caution—we find the whisper-letters peculiarly effective.

> With sturdy steps came stalking on his sight
> A *hideous* giant, *horrible* and *high*. *F. Q.* 1. 7. 8.
>
> The knight himself e'en trembled at his fall,
> So *huge* and *horrible* a mass it seem'd.
> *F. Q.* 1. 12. 55.
>
> So daunted when the giant saw the knight,
> His *heavy hand* he *heaved* up on *high*.
> *F. Q.* 1. 7. 14.
>
> And pious awe, that *fear'd* to have *offended*. *P. L.*
>
> His *fraud* is then thy *fear*, which plain *infers*
> Thy equal *fear* that my *firm faith* and love
> Can by his *fraud* be shaken and seduc'd. *P. L.* 9.
>
> *Fit* vessel *fittest* imp of *fraud* in whom
> To enter, and his dark suggestions hide. *P. L.* 9.

The whisper letters *p*, *t*, are sometimes used at the end of words with great effect, in representing an interrupted action. The impossibility of dwelling upon these letters, and the consequently sharp and sudden termination which they give to those words into which they enter, will sufficiently explain their influence.

> Till an unusual *stop* of sudden silence
> Gave respite. *Comus.*
>
> Sudden he *stops*, his eye is *fix'd*, away!
> Away! thou heedless boy. *Childe Harold*, 1.
>
> ——— All unawares
> Fluttering his pinions vain, *plumb* down he *dropt*
> Ten thousand fathom deep. *Par. Lost*, 2.
>
> ——— The pilgrim oft
> At dead of night, mid his orisons, hears

Aghast the voice of time! disparting tow'rs,
Tumbeling all precipitate, down *dash'd,*
Rattling aloud, loud thundering to the moon.
Dyer's Ruins of Rome.

Little effort is wanted, as Johnson once observed, to make our language harsh and rough. It cost Milton no trouble to double his consonants, and load his line with rugged syllables, when he described the mighty conflict between his angels.

But soon obscur'd with smoke all heav'n appear'd
From those deep-throated engines belch'd, whose roar
Embowell'd with outrageous noise the air
And all her entrails tore, disgorging foul
Their dev'lish glut, chain'd thunderbolts and hail
Of iron globes. *P. L.* 6.

But when he chose, he could also glide upon his vowels and make his language as smooth as the Italian.

And all the while harmonious airs were heard. *P. L.* 9.

With all that earth or heaven could bestow
To make her amiable, on she came. *P. L.* 9.

——— The serpent sly
Insinuating wove with Gordian twine
His braided train. *P. L.*

Milton's verses, however, lose half their beauty when thus insulated. It is a remark of Cowper, that a rough line seems to add a greater smoothness to the others; and no one better knew the advantages of contrast than Milton, There can be little doubt that many of his harsher verses. some of which contain merely a bead-roll of names, were introduced for the sole purpose of heightening the melody of the lines which followed.

CHAPTER III.

SYLLABLE.

The definition of a scientific term is seldom aided by its etymology. According to the Greek derivation, a syllable means a *collection of letters*, according to the Celtic* a *verbal element*. The first of these must have suggested to Priscian his well-known definition. The Latin grammarian pronounces a syllable, to be a collection of letters bearing the same accent, and formed by one impulse of the breath. Scaliger, more simply, and I think more sensibly, defines it to be a verbal element falling under one accent.

The objection which attaches to both these definitions is the vagueness of the word *accent*. Among the Greeks and Latins accent meant *tone*, with us it means something widely different. There are also Greek syllables which receive both a grave and a sharp tone. It is true we call this union of the tones a circumflex, but this is merely an evasion of the difficulty; or rather, we should say, it is a loose expresssion, on which an erroneous definition has been grounded. I am also far from sure that our English accent in all cases pervades the syllable. On some letters the stress is certainly more obvious than on others. These difficulties might be avoided, by defining a syllable to be a word or verbal element, which for rythmical purposes is considered as having only one accent.

* In Welsh, *eb* is an utterance; *fraetheb* an oration, *fraeth* eloquent; *direb* a proverb, *dir* true; *galareb* a voice of mourning, *galar* mourning; *graetheb* a climax, *graeth* a step; *silleb* an elementary part of speech, a syllable, *sill* an element. Hence the Norman *syllabe*, and our English *syllable*.

Properly, every syllable ought to have a distinct vowel sound. Such is the rule which prevailed in the Greek and Latin, and I believe also in our earlier dialect. At present it is different. Thus the word *heaven* is now considered as of two syllables, though it has but one vowel, the second syllable consisting merely of a consonantal sound.

It is probable that in the earlier periods of our language there was no such thing as a syllable thus merely consonantal. It is certain that the critics of Elizabeth's reign thought a vowel essential, and though many syllables were held to be doubtful, yet in all such cases there prevailed a difference of pronunciation, as to the number of the vowel-sounds. At present we have many words, such as *heaven, seven,* &c. which are used in our poetry sometimes as monosyllables, sometimes as dissyllables, yet in neither case have more than one vowel-sound. The only difference in the pronunciation is, that we rest somewhat longer upon the final consonant, when we use them as dissyllables. There can be little doubt that at an earlier period these words would, in such a case, have been pronounced with two vowel-sounds, *heav-en, sev-en,* &c. as they still are in some of our provincial dialects.

It is not quite easy to say, why all the early systems of syllabification should be thus dependent upon the number of the vowel-sounds. Every letter, except *p, t, k,* may be dwelt upon during a finite portion of time, and if we also except *b, d, g,* the consonants may be lengthened just as readily as the vowels. There is therefore only a partial objection to the system, which should even divide a word into its *literal* elements. If we excepted the six letters *b, d, g, p, t, k,* and joined them in pronunciation to those immediately preceding or succeeding, I can see no *a priori* objection to a system even thus simple. Musical composers take this liberty without scruple in adapting words to music, and often split a monosyllable into as many parts as it has letters.

The probable reason is the much greater importance of the vowel in the older dialects. In those languages which had a temporal rhythm, verse must have been spoken in a kind of recitative; and such to this day is the manner in which the Hindoos recite their Sanscrit poems. The more grateful sound of the vowels would naturally point them out as best fitted for musical expression, and on these the notes would chiefly rest. Again, the tendency of language is to shorten the vowels. Most of our present short vowels were pronounced by the Anglo-Saxons with the middle* quantity, and some with the long. Those knots of consonants too, which are so frequent in our language, unloose themselves as we trace them upwards. The vowels reappear one after the other, and as we advance we find their quantity gradually lengthening. There are dissyllables which expand themselves, even within the Anglo-Saxon period, to six syllables, and the number might be doubled, if we traced them still further by the aid of the kindred dialects. This accumulation of consonants and shortening of the vowel made the voice rest the longer on the consonantal portion of the word, and seems at length to have paved the way for consonantal syllables.

In tracing the gradual extinction of our syllables, I shall first call the reader's attention to the final *e*. The loss of the initial syllable will then be considered; and afterwards the case of those vowels which have at any time melted into diphthongs, or have otherwise coalesced into one syllable. The loss of the vowel before different consonants will then be matter of investigation; and we shall conclude the chapter by noticing such syllables as are formed by the coalition of two or more distinct words.

FRENCH *e* FINAL.

The following are instances of French substantives which retained their final *e* after they were introduced into our language;

* See chap. v.

—— Upon her knees she gan to falle,
And with | sad *coun|tenan|ce* : knel|eth still|,*
Till she had herd, what was the lordes will.
Chau. The Clerkes Tale.

As to my dome ther is non that is here
Of *El oquen|ce* : that | shall be | thy pere|.
Chau. The Frankeleins Prologue.

Than had|de he spent| : all | his *philos|ophi|e*,
Ay Questio quid juris ! wolde he crie.
Chau. Prologue.

And God that siteth hie in Magistee,
Save all this *com|payni|e* : gret | and smal|e,
Thus have I quit the miller in his tale.
Chau. The Reeves Tale.

Till Erewyn wattir fysche to take he went,
Sic *fas|tasi|e* : fell | in his | intent.|
Wallace, I. 370.

We find this syllable preserved also in the plural,

And min | ben al|so : the *mal|adi|es* col|de,
The derke tresons and the castes olde.
Chau. The Knightes Tale.

He was a jangler and a goliardeis,
And that | was most| : of sin|ne and har|lotri|es,
Wel coude he stelen corne and tollen thries.†
Chau. Prologue.

We also have the *e*, which closes the French adjective.

——— This ilke noble quene
On her shoulders gan sustene
Both the armes, and the name
Of tho | that had|de : *larg|e* fam|e.
Chau. House of Fame.

---

* The vertical line always follows an accented syllable, and the colon (:) indicates the place of the *middle pause*, of which we shall have to say more in Chapter VII.

† *Thries* is always a dissyllable in Chaucer.

A *larg|e* man| he was | : with ey|en step|e,
A fairer burgeis is ther non in Chepe.
Chau. Prologue to Cant. Tales.

—— His conferred sovereignty was like
A *larg|e* sail| : full | with a fore|right wind|
That drowns a smaller bark. *Fletcher, Prophetess.*

In rotten ribbed barck to passe the seas,
The for|raine landes| : and *straung|ie* sites | to see|
Doth daungers dwell. *Tuberville to his Friend P.*

ENGLISH *e* FINAL.

The most frequent vowel endings of Anglo-Saxon substantives were *a, e, u.* All the three were, in the fourteenth century, represented by the *e* final. We meet, however, with substantives in *e* which have two, and in some cases three, Anglo-Saxon substantives corresponding to them; and when we find all the three endings in Anglo-Saxon, it is difficult to say which is represented by the *e.* Even when we only know of one Anglo-Saxon ending, there is always a possibility of the others existing, though they may not have fallen within the compass of our reading. I shall first give examples of the *e* which answers to the Anglo-Saxon *a.*

All the Anglo-Saxon nouns in *a* are masculine, and belong to what Rask terms the first declension, as *nama* a name, *tima* time, *mona* the moon.

And hast bejaped here duk Theseus,
And fals|ely chang|ed hast| : they *nam|e* thus|—
Chau. The Knightes Tale.

A knight ther was, and that a worthy man,
That fro | the *tim|e* : that | he firste | began|
To riden out, he loved chivalrie,
Trouth and honour, fredom and curtesie.
Chau. Prologue.

His sadel was of rewel bone,
His bridel as the sonne shone,
Or as | the *mon|e* light|.
Chau. Sire Thopas.

The Anglo-Saxon nouns in *e* belong to various genders and declensions. A great number of them are feminines and neuters belonging to the first declension. Among the feminine nouns are *sunne* the sun, *heorte* the heart, *rose* the rose; *eare* the ear, is neuter. There are also masculine and neuter nouns in *e*, which belong to other declensions.

——— Thus the day they spende
In rev|el, till| : the *son*|*ne* gan | descend|e.
Chau. The Clerkes Tale.

And thus | with good | hope : and | with *hert*|*e* blith|
They taken their leave.
Chau. The Knightes Tale.

——— Fresher than the May with flowres newe
For | with the *ros*|*e* col|our : strof | hire hew|e.
Chau. The Knightes Tale.

——— He smote me ones with his fist,
For that I rent out of his book a lefe,
That | of the stroke| : myn *er*|*e* wex | al defe.|
Chau. The Wif of Bathes Prol.

Nouns in *u* were generally feminine, as *scolu* school, *lufu* love, *sceamu* shame, *lagu* law; but there were also some masculines belonging to another declension, as *sunu* a son, *wudu* a wood, &c.

Full soth | is sayde| : that *lov*|*e* ne | lordship|
Wol nat, his thankes, have no felawship.
Chau. The Knightes Tale.

It is | a *sham*|*e* : that | the pe|ple shal|
So scornen thee. *Chau. The Second Nunnes Tale.*

With empty womb of fasting many a day
Receiv|ed he | the *law*|*e* : that | was writ|en
With Goddes finger, and Eli wel ye witen—
He fasted long. *Chau. The Sompnoures Tale.*

No maister sire quod he, but servitour,
Though | I have had | in *schol*|*e* : that | honour|.
Chau. The Sompnoures Tale.

Befor|e hire stood| : hire *son*|*e* Cup|ido|
Upon his shoulders winges hadde he two.
Chau. The Knightes Tale.

And as she cast her eie aboute,
She sigh clad in one suite a route
Of ladies, wher they comen ride
A|longe un|der : the *wood|de* sid|e. *Gower.*

We also have the Anglo-Saxon ending *the*, a distinct syllable.

And wel I wot withouten help or grace
Of thee,| ne may | my *streng|the* : not | avail|le.
Chau. The Knightes Tale.

I preise wel thy wit,
Quod | the Frank|elein : consid|ering | thy *you|the*
So felingly thou spekest, sire, I aloue thee
As to my dome, ther is non that is here
In eloquence that shall be thy pere.
Chau. The Frankeleines Prol.

Such of these endings as survived till the sixteenth century changed the *e* for *y*, and were gradually confounded with the adjectives of that termination. There can be little doubt that the *helly* and *woody* of the following extracts were the Anglo-Saxon *helle* and *wudu*.

Free Helicon and franke Parnassus hylls
Are *hel|ly* haunts| : and ranke | pernic|ious ylls|.
Baldwin M. for M. Collingbourne, 2.

——— The sat|yrs scorn | their *wood|y* kind|,
And henceforth nothing fair but her on earth they find.
Fairy Queen.

There were a few Anglo-Saxon adjectives, which ended in *e*, as *ge-trewe* true, *newe* new.

A *trew|e* swink|er : and | a good | was he|,
Living in pees and parfite charitee. *Chau. Prologue.*

And swore | his oth| : as | he was *trew|e* knight|.
Chau. The Knightes Tale.

She was wel more blissful on to see
Than is | the *new|e* : per|jenet|e tree.
Chau. The Milleres Tale.

An adverb was also formed from the adjective by the addition of an *e*; a formation which flourished in the time

of Chaucer, and cannot be considered even now as obsolete. The *e* has indeed vanished, and the word, thus robbed of a syllable, is considered merely as the adjective used adverbially. It is, however, the legitimate though corrupt descendant of the present adverb, and such root has it taken in the language, that not all the efforts of our grammarians have been able to weed it out.

> And | in a cloth | of gold |: that *brigh|te* shone|,
> With a coroune of many a riche stone,
> Upon hire hed, they into hall hire broughte.
> *Chau. The Clerkes Tale.*

> Command|eth him|: and *fas|te* blewe | the fire|.
> *Chau. Chanones Yemannes Tale.*

> Wel | coude he sit|te on hors|: and *fayr|e* rid|e.
> *Chau. The Prologue.*

There is, however, one caution to be given. The superlative of the adjective ends in *ste*, that of the adverb in *st*.

> A knight ther was, and that | a worthy man,
> That | fro the tim|e: that | he *firste* | began|
> To riden out, he loved chivalrie.
> *Chau. Prologue.*

THE *e* OF INFLEXION.

In the history of literature there are few things more remarkable than the position which is now occupied by Chaucer. For the last three centuries he has been read and praised and criticised, yet neither reader, eulogist, or critic, have thought fit to investigate his language. When does he inflect his substantive? when his adjective? These are questions, which obtrude themselves in the study of every language, yet who has ventured to answer for our early English?

One of the difficulties in the way of this enquiry, is the number of dialects, which prevailed in the country from the eleventh to the fifteenth century. There is a wide distinction between the language of Layamon and of Chaucer, yet it is by no means easy to say whether this

marks a difference of dialect, or is merely the change which our language underwent in the course of two centuries. I shall therefore confine myself to the dialect of our earliest classic, and notice the language of other writers, only as they serve for the purposes of illustration.

In the time of Layamon the dative singular in *e* still survived, and it seems to have been occasionally used as the accusative singular, just as the datives of the personal pronouns invaded the province of *their* accusatives. I suspect this dative had become obsolete before the time of Chaucer; yet there are lines which it is difficult to account for without its assistance. Thus, in the couplet which opens the poem,

> Whanne that April with his shoures sote
> The drought of March had perced to the rote —

there is little doubt that *rote* is a dissyllable, for it rhymes with *sote*, which seems clearly to be the plural adjective agreeing with *shoures*. Now the common form of this substantive is a monosyllable *rot*, and unless *rote* be its dative we must conclude there is another substantive *rote* of two syllables—a conclusion which, though I would not contradict it, seems improbable. If however Chaucer used the dative, it must have been so rarely as much to lessen the value of this discussion.

There seems to be no doubt that Chaucer used the old genitive plural in *a*, the final vowel being represented, as in other cases, by *e*. We find in old English *menne*, *horse*, *othe*, answering to the Anglo-Saxon *manna*, *horsa*, *atha*, the respective genitives plural of *man*, *hors*, and *ath*.

> Tueye feren he hadde
> That he with him ladde
> All|le rich|e *menn|e* son|es,
> And alle suythe feyre gomes.
>
> *Geste of King Horn.*

> For ye aren men of this molde, that most wide walken
> And knowen countries and courtes, and menye kinne places,
> Both princ|es pal|eis : and pou|re *men|ne* cot|es.
>
> *Piers Plowman.*

—— Everie year this freshe Maie
These lustie ladies ride aboute,
And I must nedes sew her route
In this manner, as ye nowe see,
And trusse her hallters forth with me,
And | am but | her *hors|e* knav|e.
Gower. Confessio Amantis.

That is, "and I am only their horses' groom."—in Anglo-Saxon, *heora horsa knabe.*

We now come to a verse which both Urry and Tyrwhitt have done their best to spoil. Chaucer begins his exquisite portrait of the Prioress with these lines;

Ther was also a nonne a Prioresse,
That of hire smiling was ful simple and coy,
Hire gret|est *oth|e* : n'as | but by | seint Loy.

Where *othe* is the genitive plural after the superlative, "her greatest of oaths." The flow of the verse is as soft as the gentle being the poet is describing. But its beauty was lost on the Editors. They seem to have shrunk from making *othe* a dissyllable (a reluctance that would be perfectly right if that word were in the nominative), and so, without the authority of a single manuscript, they introduced this jerking substitute;

Hire gret|est othe | : n'as | but by Seint | Eloy| —

a change which not only mars the rhythm of one of the sweetest passages that Chaucer ever wrote, but also brings us acquainted with a new saint. "Sweet Saint Loy" was well known, but I never met with St. Eloy in English verse.*

The plural adjective takes *e* for its inflexion, as the Anglo-Saxon endings would lead us to expect. In illustrating this and the following rules, I shall, as much as possible, select examples which contain the adjective both

* When the English guns swept off the famished Frenchman as he was gathering his muscles, Churchyard tells us

Some dearly bought their muscles evry week,
Some sacrifisde their horse to *swete Saint Loy.*
Sieye of Leith, 7.

Lindsay, indeed, in one of his poems, has *written* the word at full length Eloy, but, I have little doubt, elided the *e* in pronunciation.

with and without its inflexion. The reason for so doing is obvious.

Men loveden more derknessis than light, for her werkis weren *yvele*, for ech man that doeth yvel hateth the light.

Wiclif. Jon. 3.

In these lay a gret multitude of *syke* men, *blinde*, crokid, and *drye*. *Wiclif. Jon.* 5.

A frere there was, a wanton and a mery,
A limitour, a ful solemne man,
In all the orders foure is non that can
So much of dalliance and fayre language—
His tippet was ay farsed full of knives
And pin|nes for to giv|en : *fayr|e* wiv|es.

Chau. Prologue.

In *ol|de* day|es : of | the king | Artour, |
Of which that Bretons speke gret honour.

The Wif of Bathes Tale.

When the adjective follows the definite article *the*, or the definite pronouns *this*, *that*, or any one of the possessive pronouns, it takes what is called its definite form. In the Anglo-Saxon, the definite adjective differs from the other in its moḍe of declension; in the old English the only difference is the final *e*.

How may ony man entre into the house of a strong man, and take awei his vessels, but first he bynde the *stronge* man, &c.

Wiclif. Matt. 12.

At Leyes was he, and at Satalie,
Whan | they were won|ne : and in | the *gret|e* see|
At many a noble armee had he be. *Chau. Prologue.*

Wel| can the *wis|e* po|et : of | Floren|ce,
That highte Dant, speken of this sentence.

Chau. Wif of Bathes Tale.

And up | he rid|eth : to | the *high|e* bord|.

Chau. The Squiers Tale.

Sike lay this husbondman, whos that the place is.
—O der|e mais|ter : quod | this *sik|e* man|,
How have ye faren sin that March began.

Chau. The Sompnoures Tale.

White was hire smok, and brouded all before,
And eke behind, on hire colere aboute,
Of coleblak silk, within and eke withoute.
The top|es of | : hire *whit|e* vol|uper|e
Were of the same suit of hire colere.
Chau. The Milleres Tale.

These rules prevail very widely in the Gothic dialects. They will not, however, explain all the cases in which the definite adjective is used, either in the Anglo-Saxon or in the old English dialect. The subject is too difficult and extensive to be discussed here. We will, however, notice one rule, which may be of importance to the grammar of both these languages. The passive participle, and those adjectives which partake of its character, may, I think, be treated at any time as indeclinable. We shall find many examples, when we examine the rhythms of our Anglo-Saxon poets.

Of the old English verb, as used by Chaucer, it may be observed, that the first person singular and the three persons plural of the present tense end in *e;* so also the imperative mood and the infinitive;

I *put|te* me | : in thy | protec|tion,|
Diane! and in thy disposition. *Chau. Knightes Tale.*

In olde dayes of the king Artour,
Of which | that Bret|ons *spek|e*: gret | honour|.
Chau. Wif of Bathes Prologue.

Than longen folk to gon on pilgrimages,
And palmers for to seken strange strondes,
To *ser|ve* hal|wes: couth | in sun|dry lond|es.
Chau. Prologue.

The past tense generally ends in *de* or *ede*, but sometimes it is the same as the participle in *d* or *ed*. I believe these two forms of the perfect to be independent, and not derived the one from the other. We shall not stop to discuss the question, but I cannot pass by the strange hypothesis of Tyrwhitt. That critic supposes the *de* to be the same as *ed*, with a transference of the vowel; representing in

short the ending intermediate between the old termination and the present. Every one, who has opened an Anglo-Saxon grammar, knows, that *de* is the old and proper termination of the perfect, and though I will not assert that the other was never used by the Anglo-Saxons (indeed, I think I have actually met with it in one or two instances), yet every English scholar is aware, that it was only a short time before Chaucer, that it played any considerable part in our language.

As I have more than once spoken of Tyrwhitt, in terms very different from the eulogies which are commonly paid him, I would make one observation. I admit that when an art is in a state of advancement, such as is the present state of English criticism, it is disingenuous to dwell upon the casual blunders, or the minute inaccuracies of those who have preceded us. Tyrwhitt deserves our thanks for the manly experiment of editing our oldest classic, and for accumulating a decent share of general knowledge, to serve for his occasional elucidation. But what *can* we say of an editor who will not study the language of his author? —of one, who having the means of accuracy (at least to a great extent) within reach, passes them by, and judges of Chaucer's grammar in the fourteenth century by that of Pope in the eighteenth? A Dane or Norwegian, with a competent knowledge of Anglo-Saxon, would have been a better judge of Chaucer's syntax than his English editor.

That Chaucer sometimes dropt the *e* final is certain. *Hire* is always a monosyllable, whether it represents the A.S. *hire* (her) or the A. S. *heora* (their). It was also lost in other cases when it followed *r*, and *perhaps* when it followed other letters, though I would not assert as much, without the benefit of a better edition than Tyrwhitt's. Many French writers in the fifteenth and sixteenth centuries discarded *their e* final; some more generally than others. Marot, who wrote in the reign of Francis, dropt it in three words, and in three only. The day will no doubt come, when we shall be able to give a list of all the words, in which Chaucer has taken the same liberty.

INITIAL SYLLABLE.

In the present section, we shall treat of such initial syllables as have occasionally disappeared from our language, and will begin with the initial vowel;

He'll woo | a thou|sand : '*point* | the day | of mar|riage,
Make friends, invite, yes and proclaim the bands,
Yet never means to wed. *Taming of the Shrew*, 3, 1.

I'll not | be tied | to hours| : nor '*point*|*ed* times|.
Same, 3, 1.

And keep | the time | I '*point* | you: for | I'll tell | you
A strange way you must wade through.
Fletcher. The Mad Lover, 4, 3.

That I am guiltless of your father's death,
It shall | as lev|el : to | your judg|ment '*pear*|,
As death doth to your eye. *Hamlet*, 4, 4.

No faith | so fast, | quoth she | : but flesh | does '*pair*|,
Flesh may impair, quoth he, but reason can repair.
F. Q. 1. 7. 41.

The wrath|ful win|ter: '*proch*|*ing* on | apace|,
With blustering blasts had all ybarde the treene.
Sackville. M. for Mag. The Induction.

His owne dear wife, whom as his life he loved,
Hee durst | not trust, | : nor '*proche* | unto | his bed|.
Sackville. M. for M. Buckingham, 53.

—— When he had done the thing he sought,
And as | he would | : '*com*|*plisht* and com|past all.
Sackville. M. for M. Buckingham, 53.

Therefore have done, and shortly spede your pace,
To '*quaynt* | yourself | : and com|pany | with grace|.
Barclay. Schip of Foles.

Lay fear aside, let nothing thee amaze,
Ne have | despaire | : ne '*scuse* | the want | of time|.
Higgins. M. for Mag. King Albanact, 2.

—— I shifted him away,
And laid | good '*scuse* | : upon | your ec|stacy|.
Othello, 4. 1.

From temple's top where did Apollo dwell,
I *'sayd* | to flye : | but on | the church | I fell|.
Higgins. M. for Mag. King Bladud, 22.

Several verbs, even at this day, are used sometimes with, and sometimes without the vowel, as to *espy*, to *escape*, to *establish*, &c.

There are also substantives that throw away the vowel. *Apprentice* has been pronounced *prentice* from the days of Chaucer to the present; *apothecary*, also, and *imagination*, not unfrequently lost their first syllables;

Be | not abused | with priests| : nor *'poth|ecar|ies*,
They cannot help you. *Fletcher. Valentinian,* 5. 2.

Thus time we waste and longest leagues make short,
Sail seas in cockles, have and wish but for't,
Mak|ing to take | : your *'mag|ina|tions* |
From bourn to bourn, region to region. *Per.* 4. 4.

My brain, methinks, is as an hourglass,
Wherein | my *'mag|ina|tions* : run | like sands|.
Ben Jonson. Every Man in his Humor, 3. 3.

Words compounded with the old preposition *a*, often lost it in pronunciation;

My lord, I shall reply amazedly,
Half *sleep*, | half wak|ing : but | as yet | I swear|
I cannot truly say how I came here. *M. N. D.* 4. 1.

But home-bred broiles call back the conquering king,
Warres thun|der *'bout* | : the Brit|aine coasts | doth ring|.
Niccols. M. for M. Arthur. The Argument.

THE INITIAL *be.*

This prefix is found elided in the works of almost all our dramatists, but in some cases there is reason to believe, that the word which is represented thus shorn of a syllable, is in fact the root of the compound, instead of being its remnant. We find *'long* not unfrequently written for *belong*, and sometimes we have the word written at full length, although the rhythm requires but one

syllable. Now, even in Chaucer's time, *long* was used in the same sense without the prefix, or any mark of elision; and, as both Dutch and Germans have *lang-en*, to reach at, the probability is that *long* is an independent verb. *Gin*, though sedulously written *'gin*, and sometimes *begin* by modern editors, may also be traced back to the times of Wiclif and Chaucer. I do not however recollect meeting with it in Anglo-Saxon; another of its compounds, *angynn-an*, being generally used. The elisions which follow are among the least doubtful;

Let pit|y not | be *believ|ed* : there | she shook |
The holy water from her heavenly eyes. *Lear*, 4, 3.

And *believe* | me, gen|tle youth| : tis I | weep for | her.
Fletcher. Loyal Subject. 5, 2.

Now, Sir, if ye have friends enow,
Though re|al friends| : I *b'lieve* | are few|,
Yet if your catalogue be fu',
I'se no insist;
But gif ye want ae friend that's true,
I'm on your list.
Burn's Epistle to Lapraik.

Those domestic traitors, bosom-thieves,
Whom custom hath call'd wives; the readiest helps
To *betray* | the head|y hus|bands : rob | the eas|y.
Ben Jonson.

So Demophon, Duke of Athenes,
How he forswore him falsely,
And *trai|ed* Phil|lis wick|edly|. *Chau. House of Fame.*

O *belike* | his maj|esty | : hath some | intent |
That you should be new christened in the Tow'r.
Richard 3, 1. 1.

Yet even in these cases there may be doubts as to the elision of any syllable. The Germans have *trieg-en*, to betray, why should not we have to *tray?* The *b'lieve* however of Burns points clearly to the loss of a syllable, supposing that the word is, as it ought to be, written according to the pronunciation.

There are also certain adverbs and prepositions which are commonly written as though they had lost this prefix, *'fore*, *'cause*, &c. These, however, are found as monosyllables in some of our earliest English authors, and it would perhaps be safer to consider them as distinct words, and to write them accordingly.

We shall have less trouble with the prefix *dis*, than with the one we have just considered. Most of the words, into which it enters, have been derived from foreign sources, and their origin carefully traced and ascertained. Still, however, their is difficulty in fixing upon the *date* of the corruption. It is undoubtedly of a very early antiquity, and probably of the twelfth century.

Each bush | a bar | : each spray | a ban|ner *'splayed,*|
Each house a fort our passage to have stayed.
Mirr. for Mag. p. 414.

——— A storm
In|to a cloud | of dust | . *'sperst* | in the air |
The weak foundations of that city fair.
Spenser. Visions of Bellay.

And *'sdain*|*ful* pride | : and wil|ful ar|rogance.
Spenser. Mother Hubbard's Tale.

I *'sdained* | subjec|tion | : and | thought one | step high|er
Would set me highest. P. L. 4. 50.

And king Ardreus, tyrant vile!
His aged father *'stroyde.*
Higgins. M for M. King Porrex.

When | he is *'strest* | : than | can he swim | at will|,
Great strength he has, both wit and grace there till.
Wallace.

—— Hee thought by cruell feare to bring
His subjects under, as him liked best,
But loe | the dread | : wherewith | himself | was *'strest.*
Sackville. M. for M. Buckingham, 39.

Labour had gien it up for good,
Save swains their folds that beetling stood,
While Echo, listning in the wood,
Each knock | kept *'stinct*|*ly* count|ing. *Clare.*

But as he nigher drew he easily
Might *'scern* | that it | was not| : his sweet|est sweet|.
F. Q. 3. 10. 22.

I once thought that the *disciple* of the following verse fell under the present rule, and was to be pronounced *'sciple*,

And bitter penance with an iron whip
Was wont him once to *disciple* every day.
F. Q. 1. 10. 27.

but elsewhere, when used as a word of three syllables, Spenser accents it *dis|ciple|*, and we often find it written *disple* in the early part of the sixteenth century. Such was doubtless its pronunciation in the line before us.

It may be observed here, though it does not strictly fall under the present head of our subject, that Shakespeare has used *'cide* for *decide*,

To *'cide* | the quar|rel : are | impan|eled
A host of thoughts. *Sonnet* 46.

VOWEL COMBINATIONS.

We are now to consider such syllables, as are rendered doubtful by the meeting of two vowel sounds. We will begin with those which contain the sounds represented by *ay'* and *ow'*.

There were many dissyllables in the Anglo-Saxon, which contained in the first syllable the diphthong *æ*, followed by a *g*. All these have now lost the *g*, and become monosyllables, as *fæger* fair, *stæger* stair, *snægel* snail.

We learn, from the mode of spelling that prevailed some centuries back, and from the pronunciation which still lingers in our provinces, that the first change was that of the *g* into a *y*, *fayer*, *stayer*, &c. &c. The next step seems to have been to drop the *y*, and pronounce the words *fa-ir*, *sta-ir*, &c., and to this mode of pronunciation our present orthography was accommodated. They finally became monosyllables.

There were other words which had also *g* for the middle letter, and *a* or *u* in the first syllable; these generally turned the *g* into *w*, as *agen* own, *fugel* fowl; a use of the *w* which was already known to the Anglo-Saxon, for example, in *feower* four. By degrees the *w* was dropt, and after some further time these words also became monosyllabic.

The dissyllables containing *y* and *w* seem to have been once so numerous in our language, that many words, both English and foreign, were adapted to their pronunciation, and thus gained a syllable; *scur*, A. S. became shower, and *fleur*, Fr. became flower. Change of pronunciation has again reduced them to their original dimensions.

And soft | unto | himself | : he *say*|*ed* fie ! |
Upon a Lord, that woll have no mercie.
Chau. The Knightes Tale.

Beseech|ing him | : with *pray*|*er* and | with praise|.
Spenser. F. Q. 1. 5. 41.

Nor crab|bed oaths | : nor *pray*|*ers* make | him pause|.
Hall. Satires 3. 6.

She's com|ing up | the *sta*|*irs* : now | the mus|ic —
Fletcher's Valentinian, 2. 5.

—— The light whereof
Such blaz|ing bright|ness : through | the *a*|*er* threw|,
That eye mote not the same endure to view.
F. Q. 1. 8. 19.

Save hazell for forks, save sallow for rake,
Save hul|ver and thorn | : thereof *fla*|*il* to make|.
Tusser. April Husbandry.

So spake | th' archan|gel : *Mi*|*chael* | then paus'd|. *P. L.* 12.

Or on | each *Mi*|*chael* | : and La|dy day|
Took he deep forfeits for each hour's delay.
Hall. Sat. 5. 1

Where | is thy *pow*|*er* then| : to drive | him back|.
R. III. 4. 4.

End|ing in | : a *show|er* still|
When the gust has blown its fill.
Il Penseroso.

So man|y *ho|urs* : must | I tend | my flock|,
So man|y *ho|urs* : must | I take | my rest|,
So man|y *ho|urs* : must | I con|template|. *H* 6, 2. 4.

Let ev|ery hil|lock : be *fo|uer* feet wide|,
The better to come to on every side.
Tusser. March Husbandry.

Yet where, how, and when ye intend to begin,
Let ev|er the fin|est be first | *sowen* in|.
Tusser. October Husbandry.

I wol myselven gladly with you ride,
Right | at min *ow|en* cost | : and be | your guid|e.
Chau. Prol.

When the long *o* or its equivalents, were followed by a short vowel, Milton often melted them into a diphthong, in cases which have not been sanctioned by subsequent usage;

—— Or if Sion's hill
Delight | thee more | : or *Sil|oa's* brook,| that flow'd|
Fast by the oracles of God. *P. L.* 1.

—— And with more pleasing light
Shad|owy sets off | the face | : of things|, in vain|
If none regard. *P. L.* 5.

Why dost thou then suggest to me distrust,
Knowing who | I am | : as I | know who | thou art| ?
P. R. 1.

The fel|lows of | his crime | : the *fol|lowers* rath|er.
P. L. 1.

THE SYLLABLES *i'*, *e'*, *u'*.

When the long *i* is followed by a short vowel, the latter is elided among the vulgar even to this day. There is no mispronunciation which now strikes the ear more offensively; yet little more than a century ago, and it must have been general.

And all the prophets in their age shall sing,
Of great | *Messiah* | shall sing| : Thus laws | and rights|
Established, &c. *P. L.* 12.

March | to your sev|eral homes| : by *Nio|be's* stone|.
Ben Jonson. Cynthea's Revels, 5. 11.

——— 'Tis worse than murder
To do | upon | respect| : such *vio|lent* out|rage.
Lear, 2. 1.

——— God in judgment just,
Subjects | him from | without| : to *vio|lent* lords.|
P. L. 12.

The mouse | may some | time help | : the *lion* | at neede|,
The lyttle bee once spilt the eagles breed.
Dolman. M. for M. Hastings, 21.

——— Your several colours, Sir,
Of | the pale cit|ron : the | green *lion* | the crow|.
B. Jons. The Alchemist, 22.

Who tore | the *lion*| : as | the *lion* tears | the kid|.
Samson Agon.

——— Half on foot,
Half *flying* | behoves | him now| : both oar | and sail|.
P. L. 2.

With flowers fresh their heads bedeckt,
The fairies dance in fielde,
And wanton songs in mossye dennes,
The *Drids* | and Sat|yrs yielde|.
Googe's Zodiake of Life. Taurus.

His knights | grow *rio|tous* : and | himself | upbraids | us
On every trifle. *Lear,* 1. 3.

——— The noise
Of *riot* | ascends| : above | their loft|iest tow'rs|. *P. L.* 1.

Pluck the lin'd crutch from the old limping sire,
With | it beat out | his brains| : *pie|ty* and fear|
Decline, &c. *T. of A.* 4. 1.

Is *pie|ty* thus | : and pure | devo|tion paid| ?
P. L. 11.

——— Thy words with grace divine
Imbued | bring to | their sweet|ness : no | *satie|ty*
P. L. 8.

And | with *satie|ty* seeks| : to quench | his thirst| —
T. of the Shrew, 1. 1.

—— Who, having seen me in my worst estate,
Shunn'd | my abhorr'd | *socie|ty* : but | now find|ing
Who 'twas that so endur'd, with his strong arms
He fasten'd on my neck. *Lear,* 5. 3.

For so|litude | sometimes| : is best | *socie|ty.* *P. L.* 9.

——— as well might recommend
Such sol|itude | before| : choic|est *socie|ty.*
P. R. 1. 303.

These verses of Milton have bewildered the critics. Mitford and Todd both give to *society* four syllables. The former reads the verse with six accents,

For sol|itude | sometimes| : is best | soci|ety|

the latter ends it with two unaccented syllables,

For sol|itude | sometimes| : is best | soci|ety.

Neither of these rhythms is to be found in the Par. Lost. There is little doubt that Tyrwhitt scanned these lines in the same way as Todd. He talks of Milton using the *sdrucciolo* ending in his heroic poems. These are the only verses which in any way countenance such a notion.

The elision of the vowel after the long *e* is rare.

For when, alas! I saw the tyrant king
Content not only from his nephues twayne
To rive | worlds blisse| : but al|so all | worlds *being|,*
Sans earthly gylt ycausing both be slayne,
My heart agrisde that such a wretch should raigne.
Sackville. M. for M. Buckingham, 49.

As *being* | the con|trary| : to his | high will|
Whom we resist— *P. L* 1.

Seeing too | much sad|ness : hath | congeal'd | your blood|.
T. of the Shrew. Induction, 2.

The elision after the long *u* is still more rare,

Full many a yeare the world lookt for my fall,
And when I fell I made as great a cracke
As doth an oak, or mighty tottring wall,
That whirl|ing wind | doth bring| : to *ruin*| and wracke.
Churchyarde. M. for M. Wolsey, 69.

When the short *i* or short *e* was followed by *a*, as it sounds in *pate*, Milton and his contemporaries sometimes melted the vowels into a diphthong *ya*. In modern practice we carefully distinguish between them.

——— With tears
Watering the ground, and with our sighs the air
Frequenting, sent from hearts contrite, in sign
Of sor|row unfeign'd| : and *hu*|*milia*|*tion* meek| —
P. L. 10.

To conquer Sin and Death, the two great foes,
By *hu*|*milia*|*tion* : and | stong suf|ferance|— *P. R.* 1.

——— Let me
Interpret for him, me his advocate
And *pro*|*pitia*|*tion* : all | his works | on me|
Good or not good ingraft. *P. L.* 12.

Instructed that to God is no access
Without | *media*|*tor* : whose | high of|fice now|
Moses in figure bears. *P. L.* 12.

Then | doth the *thea*|*tre* : ech|o all | aloud,|
With glorious noise of that applauding crowd.
Hall's Sat. 1. 3.

In the country, even to this day, the accent is thrown upon the middle syllable, *thea*|*tre*, but the word is always pronounced as having three syllables.

When the short *i* or short *e* was followed by a short vowel, they often formed two syllables in cases where we now always melt them into a diphthong, or elide the first vowel.

——— A broche of gold ful shene,
On which was first ywriten a crowned A,
And af|ter, a|mor vin|cit : *om*|*nia*|. *Chau. Prol.*

But | the captiv'd| : *Acra*|*sia* | he sent|,
Because of travel long, a nigher way. *F. Q.* 3. 1. 2.

Five summers have I spent in farthest Greece,
Roam|ing clean through | the bounds| : of *A*|*sia*|.
Com. of Errors, 1. 1.

The vines | and the *o*|*siers* : cut | and go set|,
If grape be unpleasant, a better go get.
Tusser. February Husbandry.

Himself | goes patch'd| : like some | bare *cot*|*tyer*|,
Lest he might aught the future stock appeire.
Hall. Sat. 2.

He vaunts his voice upon a hired stage,
With high|-set steps| : and prince|ly *car*|*riage*|.
Hall. Sat. 1. 3.

When the words end in *ence, ent,* or *an,* the additional syllable now sounds very uncouthly.

Well coude he fortunen the ascendent
Of | his imag|es : for | his *pa*|*tient*|. *Chau Prol.*

Th' unskil|ful leech| : mur|dered his *pa*|*tient*|,
By poison of some foul ingredient. *Hall. Sat.* 2. 4.

Con|trary to : the Ro|man *an*|*cients*|,
Whose words were short, and darksome was their sense.
Hall. Sat. 3 *book. Prol.*

Whose scep|ter guides| : the flow|ing *o*|*cean*|.
B. Jon. Cynthia's Rev. 55.

No airy fowl can take so high a flight—
Nor fish can dive so deep in yielding sea—
Nor fearful beast can dig his cave so low—
As | that the air| : the earth | or *o*|*cean,*|
Should shield them from the gorge of greedy man.
Hall, Sat. 3. 1.

But by far the most common instance of this resolution of syllables occurs in our substantival ending *ion.* From

the 14th to the 17th century this termination expanded into two syllables whenever the verse required it.

Full swe|tely| : herd|e he *confes|sion|*,
And pleas|ant was| : his *ab|solu|tion|*. *Chau. Prol.*

He can the man that moulds in secret cell
Un|to her hap|py : *man|sion* | attain|. *F. Q.* 2. 3. 4. 1.

——— 'Tis the list
Of those that claim their offices this day
By cus|tom of| : the *cor|ona|tion|*. *H* 8, 4. 1.

My muse would follow those that are foregone,
But can|not with| : an Eng|lish *pin|ion|*.
Hall. Sat 3. *Prol.*

Before we close this section I would add a word or two respecting the diphthong *ea*. This diphthong, though its representative still keeps its place in our orthography, has long since been obsolete. In our provinces, however, where it still lingers, we often hear it resolved into a dissyllable, *e-at*, *gre-at*, *me-at*, &c. I have watched with some care, to see if it ever held the place of a dissyllable in our poetry, as in such case our Anglo-Saxon and early English rhythms might be seriously affected. My search has not been successful, and the result has been a strong conviction, that the *ea*, which so freqently occurs in our Anglo-Saxon poems, was strictly diphthongal.

I think, however, that in one or two instances this resolution of the diphthong has actually taken place, as in the following stave,

Now shall the wanton devils dance in rings,
In ev|ery mead| : and ev|ery *he|ath* hore|,
The elvish fairies and the gobelins,
The hoofed satyrs silent heretofore.
Hall. Elegy on Dr. Whitaker.

This English diphthong will, of course, not be confounded with the *ea* that occurs in certain French words, and which was not unfrequently resolved into two syllables.

That ther n' is erthe, water, fire, ne aire,
Ne *cre|atur|e* : that of | hem ma|ked is|
That may me hele or don comfort in this.
Chau. The Knightes Tale.

NASALS AND LIQUIDS.

The subjects of the present section are the nasals *m*, *n*, *ng*, and the liquids *l* and *r*. Of these letters two, namely, *n* and *l*, occasionally form consonantal syllables; the remaining three cannot form a syllable without a vowel. The following are instances of the vowel having been dropt and the syllable lost.

But always wept, and wailed night and day
As blas|ted *blosm* | thro heat| : doth lan|guish and | decay|.
F. Q. 4. 8. 2.

Amongst them all grows not a fairer flower
Than is | the *bloosm*| : of come|ly cour|tesy|,
Which, though it on a lowly stalk do bower,
Yet brancheth forth in brave nobility. *F. Q.* 6. 4.

The short vowel was sometimes elided before the *m*, even when the consonant was found in another syllable.

Hewn | out of *ad|amant* rock| : with eng|ines keen|.
F. Q. 1. 7. 33.

As if | in *ad|amant* rock | it had | been pight|.
F. Q. 1. 11. 25.

Legit|imate Ed|gar : I | must have | your land|. *L.* 1. 2.

Far be the thought of this from Henry's heart,
To make | a sham|bles : of | the *par|liament* house|.
3 *H* 6, 1. 1.

They | were a feare| : un|to the en|myes* eye.|
Churchyard. Siege of Leith.

——— I profess
Myself | an *en|emy* : to | all oth|er joy|. *Lear*, 4. 4.

* This author always makes *enemy* a dissyllable, and spells it as in the text.

So spake | the *en|emy* : of | mankind, | enclos'd|
In serpent. *P. L.* 9.

And next to him malicious Envy rode
Upon a rav'nous wolf, and still did chaw
Between | his cank|red teeth| : a *ven|omous* toad|.
F. Q. 1. 4. 30.

These things did sting
His mind | so *ven|omously*| : that burn|ing shame|
Detains him. *Lear*, 4. 4.

And what have kings that privates have not too,
Save *cer|emony*| : save gen|eral *cer|emony*|,
And what | art thou| : thou i|dol *cer|emony*|—
Henry 5, 4. 1.

On the other hand we now always drop the penultimate *e* of French words in *ment*, which once formed an independent syllable.

——— Thus by on assent
We ben | accord|ed : to | his *jug|ement*|. *Chau. Prol.*

And who | that wol| : my *jug|ement* | withsay|,
Shall pay for all we spenden by the way. *Chau. Prol.*

For of his hands he had no government,
Ne car'd | for blood| : in his | *aveng|ement*|.
F. Q. 1. 4. 34.

Then many a Lollard would in forfeitment,
Bear pa|per fag|gots : o'er | the *pav|ement*|. *Hall. Sat.*

He came | at his| : *command|ement* | on hi|e,
Tho' sente Theseus for Emilie.
Chau. The Knightes Tale.

The wretched woman whom unhappy hour
Hath now | made thrall| : to your | *command|ement*|.
F. Q. 1. 2. 22.

The word *regiment* is now also generally made a dissyllable, though we occasionally hear it pronounced with three syllables, as in the verses,

The *re|giment*| : was wil|ling and | advanc'd|.
Fletcher. Boadicea, 2. 4.

The *reg|iment|* : lies half | a mile | at least|
South from the mighty power of the King. *R* 3, 5. 3.

M, we have said, cannot form a syllable without a vowel. This rule holds both as regards our spelling and our pronunciation; but one or two centuries ago the termination *sm* was often pronounced *som*, as it is among the vulgar to this day.

Great Solomon sings in the English quire,
And is become a new-found sonnetist,
Singing his love, the holy spouse of Christ,
Like as she were some light-skirts of the East,
In migh|tiest *ink|hornis|ms* : he | can thith|er wrest| .
Hall. Sat. 1. 8.

All this | by *syl|logis|m* true|
In mood and figure he would do. *Butler's Hudibras.*

Enthu|sias|m's past | redem|ption
Gone in a galloping consumption.
Burns' Letter to John Goudie.

These words should have been written as pronounced, *inkhornisom*, *syllogisom*, &c.

N is one of the two letters, which form consonantal syllables. It is difficult to say when it first obtained this privilege, but it could hardly have been so early as the reign of Elizabeth. In that reign, Gabriel Harvey objected to Spenser's use of *heaven*, *seven*, &c. as dissyllables, the same not being "authorized by the ordinarie use and custom." He would have them written and spoken "as monosyllaba, thus, heavn, seavn, &c." I think therefore that *heaven*, *seven*, &c. were commonly pronounced then, as now, with only one vowel; and that when Spenser and his contemporaries made them dissyllables, they imitated an obsolete, or rather a provincial dialect, and pronounced them with two vowels. This latter mode of pronunciation has left traces behind it; even yet we may occasionally hear *heav-en*, *sev-en*, &c. among the vulgar.

There are four terminations into which *n* enters, *an*, *en*, *in*, *on*; of these *en* is now merely consonantal,* as in *even*; *an* and *on*, sound like *un*, as in *Roman*, *reason*; and *in* retains its proper sound as in *griffin*. Our poets use *en* as a syllable whenever it suits their convenience; though, generally speaking, the only difference in the pronunciation is a lengthening of the *n*. The terminations *an*, *on*, and *in*, are now commonly used as syllables; although Milton and some of his contemporaries elide the vowel, and tack *n* to the preceding syllable, when their rhythm requires it.

Heaven's | is the quar|rel : for | *heaven's* sub|stitute|
Hath caus'd his death. *R* 2, 1. 2.

Ed|ward's *seven* sons| : whereof | thyself | art one,|
Were | as *seven* phi|als : of | his sa|cred blood,|
Or *seven* | fair branch|es : spring|ing from | one root| .
R 2, 1. 3.

And Palamon, this woful prisoner,
Was *risen*, | and rom|ed : in | a chambre | on high| .
Chau. The Knightes Tale.

——— Seems another morn
Risen | on mid noon| : some great | behest | from heaven|
To us perhaps it brings. *P. L.* 5.

In an|y case| : that migh|te *fallen*|, or hap|pe.
Chau. Prol.

Fallen cher|ub to | be weak| : is mis|era|ble. *P. L.*

One of our leading reviews scanned the last verse thus,

Fal|len cher|ub, to be weak| : is mis|era|ble.

and Mitford almost laughs at the notion of *heav'n* and *giv'n* being pronounced as monosyllables!

The following are examples of the termination *on*,

* This is too unqualified; even educated men often pronounce *risen*, *chosen*, with two syllables, *rizun*, *chozun*, &c.

—— Fardest * from him is best
Whom *reason* | hath e|quall'd : force | hath made | supreme|
Above his equals. *P. L.* 1.

Charon | was afraid| : lest thirs|ty Gul|lion|
Should have drunk dry the river Acheron. *Hall. Sat.* 3. 6.

There is sometimes the same elision of the vowel, and the same loss of a syllable, in the middle of a word;

And thereto had he ridden no man ferre,
As wel | in *Cristen*|*dom* : as | in Heth|enes|se,
And ever honoured for his worthinesse. *Chau. Prol.*

Though | of their names| : in *heaven*|*ly* rec|ords now |
Be no memorial. *P. L.* 1.

My curse upon your whinstane hearts,
Ye *Edin*|*burgh* gen|try!
A tithe o' what ye waste at carts,
Wad stow'd his pantry.
Burns.

It may be here observed, that the elision of the vowel is generally the first step towards corruption. *Ed'nburg* was merely introductory to *E'enboro'*.

The short vowels were also very frequently elided before *n*, when that letter began the following syllable.

Un|to ourselves :| it *hap*|*neth* oft | among|.
Drayton. M. for M. Cromwell, 120.

—— My council swaied all,
For still | the king| : would | for the *card*|*nall* call|.
Drayton. M. for M. Wolsey, 35.

They are but blinde that wake when fortune sleeps,
They worke in vayne that strive with streame and tide,
In doub|le guide | they dwell| : that *dest*|*nye* keeps|.
Drayton. M. for M. Wolsey, 17.

Dest|*iny* by death | : spoiled fee|ble na|ture's frame|.
Hall. Elegy on Dr. Whitaker.

* Our Editors will not believe that even Milton could write English; and "correct" his *fardest*, *perfet*, and other barbarisms of the like kind, without the least hint to the reader.

Pride pricketh men to flatter for the prey,
T'oppresse | and poll | : for *maint|nance* of | the same|.
Chalm. M. for M. Northfolke, 8.

—— And each
In oth|er's *count|enance* read | : his own | dismay. *P. L.* 2.

I was despisde, and banisht from my bliss,
Discount|naunste, fayne | : to hide | myself | for shame|.
Higgins. M. for M. King Emerianus.

—— Wisdom in discourse with her
Los|es *discount|enanc'd :* and | like fol|ly shows|. *P. L.* 8.

Ignom'ny was further corrupted into ignomy;

Thy *ig|nomy* | : sleep with | thee in | thy grave|.
1 *H* 4, 5. 4.

Hence broth|er lack|ey : *ig|nomy* | and shame|
Pursue thy life. *Tro. and Cress.* 5.

When the termination *en* followed *r*, it often formed a syllable, in cases where the vowel is now elided, as *boren*, *toren*, &c.

Eke Zea|land's pit|eous plaints | : and Hol|land's *tor|en* hair.
Spenser. Mourning Muse of Thestylis.

When *ng* followed the short *i* at the end of a word or syllable, the vowel appears sometimes to have been elided among our dramatists;

Having nei|ther sub|ject : wealth, | nor di|adem|. 2 *H* 6, 4. 1.

—— Sometimes he angers me
With *telling* | me of | the mold- | warp : and | the ant.
H 4, 3, 1.

Buck|ingham, doth York | : intend | no harm | to us | ?
2 *H* 6, 5. 1.

Humph|rey of *Buck|ingham :* I | accept | thy greet|ing.
2 *H* 6, 5. 1.

Why *Buck|ingham* is | the trai|tor : Cade | surpris'd | ?
2 *H* 6, 4. 8.

—— My Lord Cobham,
With whom | the Ken|tish men | : will *willing|ly* rise|.
3 *H* 6.

This oath | I *willing*|*ly* take | : and will | perform|.
3 *H* 6, 1. 1.

Our dramatists use a very irregular metre, and are therefore not the safest guides in a matter of this kind; but when we find a word recurring again and again, in situations where our prevailing rhythms require the subtraction of a syllable, I think we may fairly conclude such to have been the pronunciation of the poet.

L, I believe, in pronunciation no longer follows any consonant at the end of a word or syllable excepting *d*, *t*, *r*. In the language of the present day, we generally hear a short *u* before it. The difference between it and the letter *n* in this respect must, I think, be obvious if the pronunciation of *evil* be compared with that of *heaven*. The first sounds clearly with two vowels *e-vul*, but if we were to pronounce the latter *hev-un* it would at once strike us as uncouth and vulgar.

In the Anglo-Saxon, *l* was very generally used without a vowel, as *adl* sickness, *swegl* the sky, *susl* sulphur. In the early English we changed this mode of spelling, and adopted the French ending *le* in the place of *l*, writing *settle*, for instance, instead of the A. S. *setl*. We have preserved this orthography, except in cases where *l* follows *r*, although we have since changed the pronunciation.

We will first give examples in which the vowel has been elided, and a syllable lost in consequence;

What *evil* | is left | undone | : when man | may have | his will | ?
Man ever was a hypocrite, and ever will be still.
Tusser's Omnipotence of God.

Each home-bred science percheth on the chair,
While sa|cred arts | : *grovel* | on the ground|sel bare|.
Hall. Sat. 2. 3.

Foul *devil*, | for God's | sake hence : | and trouble | us not|.
R 3, 1. 2.

But when to sin our biass'd nature leans,
The care|ful *devil* | : is still | at hand | for means|.
Dryden. Abs. & Arch.

This *noble* | exam|ple : to | his shepe | he yaf|. *Chau. Prol.*

So *noble* | a mas|ter fallen | : all gone|, and not|
One friend to take his fortune by the arm,
And go along? *T. of A.* 4. 1.

When this advice is free, I give, and honest,
Pro|bal to think|ing : and | indeed | the course |
To win the Moor again. *Othello*, 2. 3.

Probal is found in all the early editions, and is clearly a corruption of *probable*. It shows, if any proof were wanting, that the French ending *able*, was commonly used by our early English writers as one syllable. Such was it considered by Chaucer, who makes the word *able* corresponding to the French *habile*, a dissyllable. Milton made this ending one or two syllables, as best suited his verse, and such was the common practice of his contemporaries. At present it is always pronounced *abul*, and of course fills the place of two syllables. When it was so used by our early English poets, they seem, at least in some cases, to have accommodated their spelling to it; to have written, for example, *fabill* for fable, and *delectabill* for delectable. This orthography, and in all probability the pronunciation which corresponded with it, prevailed chiefly in the North.

And thus with fained flattery and japes
He made | the per|sone : and | the *peple* | his apes|.
Chau. Prol.

Anon | ther is | a noise | : of *peple* | begone|. *Chau. Prol.*

There was also a nonne, a prioresse,
That | of her smil|ing : was | ful *simple* | and coy|.
Chau. Prol.

—— The wisest heart
Of Solomon he led by fraud to build
His tem|ple right | against | : the *temple* | of God| *P. L.*

And his next son, for wealth and wisdom fam'd,
The clouded ark of God, till then in tents
Wand|ering, shall in | a glo|rious : *temple* | enshrine|.
P. L. 12.

—— This house
Is *little,* | the old | man : and | his peo|ple can|not
Be well bestowed *Lear,* 2. 4.

—— Oft fire is without smoke,
Peril | without show | : there|fore your har|dy stroke|,
Sir knight, withold. *F. Q.* 1. 1. 12.

Of son|dry dou|tes : thus they *jangle* | and tret|e.
Chau The Squieres Tale.

Wer't | not all one | : an emp|ty *eagle* | were set |
To guard the chicken from a hungry kite,
As place Duke Humphrey for the King's Protector?
2 *H* 6, 3. 1.

And | for this *mir|acle* : in | conclu|sion|,
And by Custance's meditation,
The king, and many another in that place,
Converted was, thanked be Cristes grace.
Chau. Man of Lawes Tale.

—— Contempt, that doth incite
Each *single-* |sol'd squire | : to set | you at | so light |.
Hall's Sat. 2. 1.

How, | Sir ! this *gent|'man* : you | must bear | withal|.
B. Jons. Alchemist, 1. 1.

Where nought but shadowy forms were seen to move,
As *Idle|ness* fanc|ied in | her dream|ing mood|. *Thomson.*

I 'd rath|er hear |: a braz|en *candle|stick* turn'd.
1 *H* 4, 3, 1.

In the quartos we have *can-stick,* which appears to have been a common corruption in the time of Shakespear. In like manner, from *ev'l* and *dev'l* come *ill* and *deil;* and there can be no doubt that *gent'man,* by a further corruption, has become our slang term *gemman.* Thomson seems to have made *idleness* a dissyllable, in imitation of Spenser, whose stanza he had adopted.

The short vowels, when they formed independent syllables before *l,* were frequently elided, and even at the present day the same license is occasionally taken.

——— What can you say to draw
A third | more *op*|*ulent* : than | your sis|ter ? Speak|.
Lear, 1. 1.

Beef | that erst *Herc*|*ules** held| : for fin|est fare|.
Hall. Sat. III. 3.

Partic|*ular* pains| : *partic*|*ular* thanks | do ask|.
B. Jons. Cynthia's Revels, V. 11.

——— Thus was the building left
Ridic|*ulous*, and | the work| : confu|sion nam'd|.
P. L. 12.

——— And approve
The fit | rebuke| : of so | *ridic*|*ulous* heads|.
B. Jons. Cynthia's Revels, V. 1.

——— Over there may flie no fowl but dyes
Choakt | with the *pest*|*lent* sav|ours : that | arise|.
Sackville. M. for M. Induction 31.

Keep safe|ly and *war*|*ily* : thy ut|ter most fence|.
Tusser. Sept. Husbandry.

In worst | extremes| : and on | the *per*|*ilous*† edge|
Of battle. *P. L.* 1.

——— The sun who scarce uprisen
Shot *par*|*a*|*ell* to | the earth| : his dew|y ray|. *P. L.* 5.

No ser|vant at ta|ble : use *sauc*'|*ly* to talk|. *Tusser.*

The shot was such there could no sound of drumme
Be *eas*|'*ly* heard | the time| : I you | assure|.
Churchyard. Siege of Leith.

——— For I in publique weal
Lorde *Chanc*|*lour* was| : and had | the great | broad seal|.
Drayton. M. for M. Wolsey, 37.

His amner too he made mee all in haste,
And threefolde giftes he threwe upon me still,
His *couns*|*lour* straight| : like|wise was Wol|sey plaste|.
Drayton. M. for M. Wolsey, 15.

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* Hence Shakespeare's *Ercles*.

† Hence *parlous*, so common among our Elizabethan writers.

Some of our poets of the seventeenth century pronounced the vowel, in cases where it is now rejected.

So neither this travell may seem to be lost,
Nor thou | to repent | of this *tri|fling* cost|. *Tusser.*

Tum|bling all| : precip|itate | down dash'd|.
Dyer's Ruins of Rome.

Which | when in vain| : he tride | with *strug|gling*,|
Inflam'd with wrath his raging blade he heft.
F. Q. 1. 11. 39.

Let sec|ond broth|ers : and | poor *nes|tlings*|
Whom more injurious nature later brings
Into this naked world, let them assaine
To get hard pennyworths. *Hall. Sat.* 2. 2.

And as | it queinte| : it mad|e a *whis|teling*|,
As don these brondes wet in her brenning.
Chau. The Knightes Tale.

——— My eiyes these lines with tears do steep,
To think | how she| : through guile|ful *hand|eling*|,
Is from her knight divorced in despair.
F. Q. 1. 3. 2.

Both star|ing fierce| : and hold|ing *i|dely*|
The broken reliques of their former cruelty.
F. Q. 1. 2. 16.

For half| so *bold|ely*| : can ther | no man|
Sweren and lien as a woman can.
Chau. The Wif of Bathes Prol.

But *trew|ely*| : to tel|len at|te last|,
He was in church a noble ecclesiast. *Chau. Prol.*

For *trew|ely*| : comfort | ne mirth|e is non|
To riden by the way, dumbe as a ston. *Chau. Prol.*

Some words, in the North of England and in Scotland, retain the short vowel, when it follows an *r*, even to this day.

That done | the *ear|l* : let|ters wrote|
Unto each castle, fort, and hold, &c.
Flodden Field. 475.

Ye'll try | the *war|ld* : soon | my lad |. *Burns.*

'Twas e'en, the dew|y fields were green,
On ev|ery blade | : the *pear|ls* hung|. *Burns.*

In the modern pronunciation of our language, *r* follows no consonant at the end of a word or syllable. In the Anglo-Saxon and early English dialects such a combination was common, and in the latter was expressed by the French ending *re*. In all these cases we now interpose a short *u* before the *r*, and though we retain the spelling in a few instances, as in *acre*, *sepulcre*, *mitre*, &c. yet these words are always pronounced with the short vowel, *akur*, *sepulkur*, *mitur*, &c.

We will, as before, begin with those cases in which the final syllable has been lost;

—— And Palamon
Was risen | and rom|ed : in | a *chambre* | on high|,
In which he all the noble citee sigh.
Chau. The Knightes Tale.

As Christ | I count | my head | : and I | a *member* | of his|,
So God I trust for Christes sake shall settle me in bliss.
*Tusser's * Belief.*

—— Every tedious stride I make,
Will | but *remember* | me : what | a deal | of world |
I wander. *R* 2, 1. 3.

—— N' is creature living
That *ever* | heard such | : anoth|er wai|menting|.
Chau. Knightes Tale.

I must | not *suffer* | this : yet | 'tis but | the lees |
And settlings of a melancholy blood. *Comus.*

Deliver | us out | of all : this be|sy drede|. *Chau. Clerkes Tale.*

Th' *Allgiver* | would be | unthank'd | : would be | unprais'd|.
Comus.

And where | the *river* | of bliss | : through midst | of heav|en
Rolls o'er Elysian fields. *P. L.* 3.

And he hadde be sometime in Chevachie
In *Flandres*, | in Ar|tois : and | in Pic|ardi|e.
Chau. Prol.

* The extreme precision of Tusser's rhythm renders his authority, in a case of this kind, of great value.

By *water* | he sent | them home | : to ev|ery land. |
Chau. Prol.

Her glor|ious *glitter* | and light | : doth all | men's eyes | amaze|.
F. Q. 1. 4. 16.

—— In proud rebellious arms
Drew *after* | him the | third part | : of heav|en's sons|.
P. L. 2.

And after into heaven ascend he did in sight,
And sit|teth on | the right | hand there | : of God | the *father*|
of might. *Tusser's Belief.*

If | by your art, | : my dea|rest *father*, | you have|,
Put the wild waters in this roar, allay them. *Tempest*, 1, 2.

Three vollies let his memory crave
O' *pouth'r* | an lead, |
Till Echo answer from her cave,
Tam Samson's dead. *Burns.*

Whether sayest | thou this | in er|nest : or | in play ? |
Chau. The Knightes Tale.

See *whe'r* | their bas|est met|al : be | not moved|.
Julius Cæsar, 1. 1.

Either thou | or I | or both | : must go | with him|.
R. and J. 3. 1.

And *neither* | by trea|son : nor | hostil|ity |
To seek to put you down.

We have one of the best proofs of the elision, in the further corruptions such words have undergone, *ov'r* became *o'er, ev'r ere, oth'r or, wheth'r whe'r;* and in those dialects which are so intimately connected with our own, as almost to make part of the same language, we find these letters similarly affected. Thus in the Frisic *faer* is father, *moar* mother, *broer* brother, *foer* fodder. With a slight change in the orthography, we find the same words in the Dutch. This seems to point clearly to a similar cause of corruption in all these dialects. The elision of the vowel I believe to have been the first step.

As this final syllable is so important an element in the

regulation of our rhythms, one or two more instances of its loss may, I think, be useful;

—— In his rising seem'd
A *pillar* | of state | : deep | in his front | engrav|en
Deliberation sat. *P. L.* 2.

—— Who shall go
Before | them in | a cloud | : and *pillar* | of fire|.
P. L. 12.

Stud|ied the *grammar* | of state | : and all | the rules|.
B. Jons. Cynthia's Revels, 3. 4.

—— Check
This hid|eous rash|ness : or *answer* | my life, | my judg|ment.
Lear, 1. 1.

In the following examples the vowel is elided at the end of a syllable;

Tie | up the *liber*|*tine* : in | a field | of sweets|.
A. and Cl. 2. 1.

What trowen ye that whiles I may preche,
And winnen gold and silver for I teche,
That | I wol liv|e in *pover*|*te* : wil|fully|.
Chau. The Pardoneres Tale.

Take *pover*|*ties* part | : and let | prowde for|tune go|.
Sir T. More. Book of Fortune.

My king|dom to | : a *beggar*|*ly* den|ier|,
I do mistake my person all this while. *R* 3, 1. 2.

In the next examples the elided vowel is found in a different syllable from that of the *r*;

Since ped|dling *bar*|*barisms* : gan | be in | request|.
Hall. Sat. 2. 3.

And specially from every shires ende
Of Eng|lelond | : to *Can*|*terbury* | they wend|e.
Chau. Prol.

So born I was to house and land by right,
But in a bagg to court I brought the same,
From *Shrews*|*brye* toune | : a seate | of an|cient fame|.
Churchyard. Tragicall Discourse, 69.

Des|perate revenge | : and bat|tle dan|gerous|. *P. L.* 2.

And I | the while | : with *sprits* | welny | bereft|,
Beheld the plight and pangs that did him strayne.
Sackville. M. for M. Buckingham, 87.

The cap|tain notes | : what sol|dier hath | most *spreet*|.
Churchyard. Trag. Disc. 64.

You that could teach them to subdue their foes,
Could or|der teach | : and their | high *sp'rits* | compose|.
Waller. Panegyric.

For this infernal pit shall never hold
Celes|tial *spirits* | in bon|dage : nor | the abyss |
Long under darkness cover. *P. L.* 1.

Ten|dering the prec|ious safe|ty : of | my prince|. *R.* 2, 1. 1.

Of daunt|less cour|age : and | *consid|erate* pride|. *P. L.* 1.

On some apparent danger seen in him
Aim'd | at your high|ness : no *invet|erate* mal|ice. *R* 2, 1. 1.

Turning our tortures into horrid arms
Against | the *tort|urer* : when | to meet | the arms |
Of his almighty engine he shall hear
Infernal thunders. *P. L.*

Of *corm|rant* kinde | : some cram|med ca|pons are|,
The moer they eat the moer they may consuem.
Churchyard. Tragicall Disc.

Tim|orous and sloth|ful : yet | he pleas'd | the ear|. *P. L.* 2.

Hum|orists and hyp|ocrites | : it would | produce|,
Whole Raymond families and tribes of Bruce.
Dryden. Mac Flecknoe.

A re|creant | : and most | *degen|erate* trai|tor. *R* 2, 1. 1.

The second verse quoted from Milton, is thus scanned by Tyrwhitt;

Celes|tial spir|its in bon|dage nor | the abyss|,

and is produced to show that the third foot sometimes contained three syllables!

In several cases, however, the vowel was retained where we now reject it; and so common must have been this

mode of pronunciation, that we find it followed in many words which never properly contained an *e*. We find other words which inserted the short vowel after the long *i* or the long *e*, and thereby increased their dimensions by a syllable.

——— As you liketh it sufficeth me,—
Then | have I got | the *mais|terie* | quod she| .
The Wif of Bathes T. 196.

Here | may ye see | wel : how | that *gen|teri|e*
Is not annexed to possession.
Chau. The Wif of Bathes Prol.

I here confess myself the king of Tyre,
Who frigh|ted from| : his *coun|try* | did wed |
The fair Thaessa. *Per.* 5. 3.

Then to him stepping, from his arm did reach
Those keys, | and made | himself| : free *en|terance*| .
F. Q. 1. 8. 34.

The raven himself is hoarse
That croaks | the fa|tal : *en|trance* | of Dun|can,
Under my battlements. *Macbeth.*

That he is dead, good Warwick, 'tis too true,
But how | he died | God knows| : not *Hen|ry*| .
2 *H* 6, 3. 1.

The *Em|peress,* | the mid|wife: and | myself| .
Titus And. 4. 2.

——— Crying with a loud voice,
" Jesus maintain your royal Excellence,"
With " God | preserve | : the good | Duke *Hum|phrey*| ."
2 *H* 6, 1. 1.

Excep|ting none | : but good | Duke *Hum|phrey*| .
2 *H* 6, 1. 1.

——— Courage yields
No foot | to foe | : the flash|ing *fi|re* flies|,
As from a forge. *F. Q.* 1. 2. 17.

The prattling things are just their pride,
That sweet|ens all | : their *fi|re* side| . *Burns.*

Sluttery to such neat excellence display'd
Should make | *desi|re* : vo|mit emp|tiness| .
Cymbeline, 1. 7.

A gen|tleman | of *Ty|re*: my | name Per|icles.
——— There 's many a soul
Shall pay | full *de|arly* | : for this | encoun|ter.
1 *H* 4, 5. 1.

Arcite unto the temple walked is
Of *fi|erce* Mars | : to don | his sac|rifice| .
Chau. The Knightes Tale.

Their God himself, griev'd at my liberty,
Shot man|y at me | with | : *fi|erce* intent| .
F. Q. 1. 9. 10.

THE CLOSE LETTERS.

In the present section we shall discuss the remaining letters of our alphabet, and will begin with the close letters. Of these there are six, *b, p, d, t, g, k.*

Adjectives in *able* and *ible* are sometimes pronounced as if the first vowel were elided. It is extremely difficult to say when this corruption first began. In the following verses,

Some time to increase his *horrible* cruelty
The quicke with face to face engraved he.
Sackville. M. for M. Buckingham, 43.
——— Let fall
Your *horrible* pleasure. Here I stand your slave.
Lear, 3. 2.

it is clear that *horrible* is a dissyllable, but whether the *i* should be elided, and the word pronounced *horr'ble*, or *ible* should be pronounced as one syllable, may be doubted. As, however, we know that *ible* was often pronounced as one syllable, and have no distinct evidence that the present corrupt pronunciation was then prevalent, it would be safer, perhaps, to retain the vowel.

The loss of the vowel before *g* or *c* is very rare,

——— Nor the time nor place
Will serve | our long | : *inter*|*gator*|*ies.* See |
Posthumus, &c. *Cymbeline*, 5. 5.

Thou ev|er young | : fresh, lov'd, | and *del*|*icate* woo|er.
T. of A. 4. 3.

And now and then an ample tear roll'd down
Her *del*|*icate* cheek | : it seem'd | she was | a queen|
Over her passion. *Lear.*

Perfum|ed gloves | : and *del*|*icate* chains | of am|ber.
B. Jons. Every Man out of his H. 2. 4.

The elision before *d* and *t* is far more common.

The participle and preterite in *ed*, was often pronounced in our old English without the vowel. In Anglo-Saxon the participle ended sometimes in *od* or *ed*, sometimes in *d* simply. I do not, however, find that the elisions in our old English correspond with the latter class of Anglo-Saxon verbs; on the contrary, in some couplets, as in the following, we have the same verb both a monosyllable and a dissyllable,

For | in this world | : he *lov*|*ed* no | man so|,
And he | *loved* him | : as ten|derly | again|.
Chau. The Knightes Tale.

Good milch-cow and pasture good husbands provide,
The *res*|'*due* good hus|wives : know best | how to guide|.
Tusser. April Husb.

The King, at length, sent me beyond the seas,
Embas|*tour* then | : with mes|sage good | and greate|.
Drayton. M. for M. Wolsey, 14.

Know Cade | we come | : *ambass*|*adours* to | the Com|mons—
2 *H* 6, 4. 8.

He|roes and her|oines shouts | : *confus'd*|*ly* rose|.
Pope's Rape of the Lock.

——— Edmund, I arrest thee
On *cap*|*ital* trea|son : and | in thy | arrest |
This gilded serpent. *Lear*, 5. 3.

——— I arrest thee, York,
On *cap*|*ital* trea|son : gainst | the King | and Crown|.
2 H 6, 5. 1.

Needs | must the ser|pent now | : his *cap*|*ital* bruise|
Expect with mortal pain. *P. L.* 12.

——— They all are met again,
And are | upon | : the *Med*|*iterra*|*nean* flote|
Bound sadly home for Naplee. *Tempest*, 1. 2.

The rest | was *mag*|*nanim*|*ity* : to | remit|.
Samson Agon.

Pro|per *deform*|*ity* shows | not : in | the fiend|
So horrid as in woman. *Lear*, 4. 2.

Human|*ity* must | perforce | : prey | on itself|.
Lear, 4. 2.

He knew not Caton, for his wit was rude,
That bade | a man | shulde wed|e : his *si*|*militude*|.
Chau. The Milleres Tale.

Would | the *nobil*|*ity* : lay | aside | their ruth|,
And let me use my sword, I'd make a quarry. *Cor.* 1. 1.

Whose parents dear whilst equal destinies
Did run aboute, and their felicities
The favourable heavens did not envy,
Did spread | their rule | : through all | the *terr*|*itories*|,
Which Phison and Euphrates floweth by.
F. Q. 1. 7. 43.

——— Sorrow
Would be | a *rar*|*ity* : most | belov'd | if all|
Could so become it. *Lear*, 4. 3.

There is, however, one word in *ty*, which now always drops its penultimate vowel, though such vowel was retained as late as the 17th century.

For she | had great | doubts | : of his *saf*|*ety*|.
F. Q. 1. 11. 13.

Nor fish can dive so deep in yielding sea,
Though The|tis self | : should swear | her *saf*|*ety*|.
Hall. Sat. 3. 1.

THE DENTALS.

We now come to the dental letters, *f* and *th*.

She's gone | a *man*|*ifest* ser|pent: by | her sting|—
Sam. Agon.

Scarf | up the *pit*|*iful* eye | : of ten|der day|—
Macbeth, 3. 2.

Hast thou, according to thy oath and bond,
Brought hith|er Hen|ry *Her*|*eford*: thy | bold son| ?
R 2, 1. 1.

Eth, the ending of the third person singular, often lost its vowel. In the Anglo-Saxon the third person ended in *ath*, *eth*, or *th*, and the last ending was most prevalent. Many of our old English verbs, which formerly ended in *ath*, elided the vowel; though such pronunciation was more usual in those verbs, which took *th* for their Anglo-Saxon termination: *think'th*, *ly'th*, *gif'th*, *eom'th*, &c. were probably the direct descendants of the elder forms, *thincth*, *lith*, *gifth*, *cymth*, &c.

——— Drowned in the depth
Of depe desire to drinke the guiltlesse bloud,
Like | to the wolf | : with greed|y lookes | that *lepth*|
Into the snare.
Sackville. M. for M. Buckingham, 5.

——— High God, in lieu of innocence,
Imprinted hath that token of his wrath,
To shew | how sore | : blood-guilt|iness | he *hat'th*|.
F. Q. 2. 2. 4.

His sub|tle tongue | : like drop|ping hon|ey *melt'th*|
Into the heart, and searcheth every vein,
That ere he be aware, by secret stelth,
His power is reft. *F. Q.* 1. 9. 31.

This contraction prevailed very generally among the poets of the West. It occurs no less than five times in the following simile from Dolman,

So mid the vale the greyhound seeing stert
His fearful foe *pursu'th*, before she *flert'th*,
And where she *turn'th*, he *turn'th* her there to beare,
She one prey *prick'th*, the other safeties fear.
M. for M. Hastings 24.

THE SIBILANTS.

In discussing the sibilants, the first question relates to the contraction of *es*, the ending of the plural and of the genitive singular. There is no doubt that this syllable was occasionally contracted before the time of Chaucer, and by that author frequently;

For him | was lev|er han | : at his | *beddes* head|,
A twenty bokes clothed in black or red
Than robes rich, &c. *Chau. Prol.*

In mor|tal *bat|tailes* : had|de he ben | fiften|e.
Chau. Prol.

It is still used when the substantive ends in a sibilant, and even in other cases was occasionally met with as late as the early part of the seventeenth century;

—— Arose the doughty knight
All heal|ed of | his hurts | : and *woun|des* wide|.
F. Q. 1. 12. 52.

—— Were I great Sir Bevis,
I would | not stay | his com|ing : by | your *leav|es*.
B. and Flet. Knight of the Burning Pestle.

Farewell | madame | : my *Lord|es* worth|y moth|er.
Sir Thomas More.

Until he did a dying widow wed,
Whiles | she lay dot|ing : on | her *death|es* bed|.
Hall. Sat. 4, 1.

No contraction was more common than that of the superlative.

It was the owl that shriek'd, the fatal bellman
That gives | the *stern'st* | good night | : he is | about | it.
Macbeth, 2. 2.

Or | when they meant | : to fare | the *fin'st* | of all |
They lick'd oak-leaves besprent with honey-fall.
Hall. Sat. 3. 1.

Thus | the *great'st* man | : in Eng|land made | his end|.
Drayton. M. for M. Cromwell, 131.

So farre my princes prayse doth passe
The *fa|moust* queene | : that ev|er was|.
Puttenham. Parthenides, 16.

Sometimes *s* and *t* belong to different syllables;

—— She has in her
—— all the truth of Christians,
And all | their con|stancy | ; *mod|esty* was made |
When she was first intended. *Fletcher. Valentinian,* 1. 1.

Wilt | thou then serve | the *Phil|istine*: with | that strength|,
That was expressly given thee to annoy them. *Samson Agon.*

—— I' the dead of night
The *min|isters* for | the pur|pose: hur|ried thence |
Me and thy crying self. *Temp.* 1. 2.

—— To plainness honour's bound
When *maj|'sty* stoops | to fol|ly: reverse | thy doom|.
Lear, 1. 1.

In the following examples the vowel belongs to an independent syllable;

I had | in house | : so man|y *of|'sars* still |
Which were obayde and honour'd for their place,
That carelesse I might sleepe or walke at will.
Drayton. M. for M. Wolsey, 26.

—— A silver flood
Full | of great vir|tues: and | for *med|'cine* good|.
F. Q. 1. 2. 29.

—— Her grace is a lone woman
And ve|ry rich | : and if | she take | a *phant|'sie*
She will do strange things.
B. Jons. The Silent Woman, 1. 2.

—— Our pow'r
Shall do | a *court|esy*: to | our wrath, | which men|
May blame, but not control. *Lear,* 3. 7.

—— In his raging mind
He curs'd | all *court*|*'sy* : * and | unru|ly wind|.
Hall. Sat. 3. 5.

With blood | of guilt|less babes | : and *in*|*nocents* true|.
F. Q. 1. 8. 35.

The *in*|*nocent* prey | : in haste | he does | forsake|.
F. Q. 1. 6. 10.

In death | avow|ing : the *in*|*nocence* of | her son|.
F. Q. 1. 5. 39.

Sluic'd | out his *in*|*nocent* soul | : through streams | of blood|.
R 2, 1. 1.

Bidding the dwarf with him to bring away
The *Sar*|*azens* shield | : sign | of the con|queror|.
F. Q. 1. 2. 20.

And Brit|on fields | : with *Sar*|*azens* blood | bedy'd|.
F. Q. 1. 10. 7.

COALITION OF WORDS.

We have now only to consider those cases in which a syllable has been lost by the meeting of two words.

The synalæpha or coalition of two vowels, is now tolerated in very few instances. We may elide the vowel of the definite article before its substantive, and sometimes, though more rarely, the vowel of *to* before its verb; but the ear is offended, if the *to* is made to coalesce with a narrow vowel as, *t' insist*, or the article with a broad one, as in the verses,

So spake | *the apostate* an|gel : tho' | in pain|.
P. L. 1.

The earth cum|ber'd and | the wing'd | air : dark | with plumes|.
Comus.

Formerly this union of the vowels was far more general. Chaucer melts the final *e* into the following word without

* As from *phant'sie* came *fancy*, so from *court'sy* came *courtsy*.

scruple, and in some cases the Anglo-Saxons took the same license. We also find Chaucer occasionally using the same liberty in other cases. His successors (fully alive to the *convenience*) followed his example, till Milton pushed this, as every other license, to the utmost. So frequently does it occur in the works of this poet, that several critics, among others Johnson, have given him credit for its invention, or rather, we should say, its introduction, for they suppose it borrowed from the Latin.

We will first give instances where the final vowel is narrow;

It is | reprev|e: and *con|trary of* | honour|
For to be hold a common hasardour.
Chau. The Pardoneres Tale.

And thereto he was hardy, wise, and rich,
And pit|ous|: and just | and *al|way ylich|e.*
The Squieres Tale.

And you that feel no woe when as the sound
Of these my nightly cries ye hear apart,
Let break | your soun|der sleep|: and *pit|y augment|.*
Spenser. August.

As marks | to which|: *my 'ndeav|ours* steps | should bend|.
B. Jons. Cynthia's Revels, 6. 10.

Stif|ly to stand | on this|: and *proud|ly approve|*
The play, might tax the maker of self-love.
B. Jons. Epil. to Cynthia's Revels.

Pas|sion and ap|athy|: and *glor|y and* shame|. *P. L.* 2.

In the following examples the final vowel is broad,

Then was gret shoving bothe to and fro,
To lift him up and muckle care and wo,
So unweil|dy was|: this se|ly pal|led gost|.
The Manciples Prologue.

And with | *so exceed|ing* fu|ry: at | him struck|,
That foreed him to stoop upon his knee.
F. Q. 1. 5. 12.

Her doubtful words made that redoubted knight
Suspect | her truth| : yet since | *no untruth* | he knew|
Her fawning love with foul disdainful sprite
He would not shew. *F. Q.* 1. 1. 53.

No ungrate|ful food| : and food | alike | those pure|
Intelligential substances require,
As doth your rational. *P. L.* 5.

Ang|uish and doubt | and fear| : and *sor|row and* pain|.
P. L. 1.

——— Vouchsafe with us
Two on|ly who yet| : by sov|ran gift | possess|
This spacious ground, in yonder shady bower
To rest. *P. L.* 5.

The pronoun *it* not only coalesces with a vowel, as *be't*, *o't*, &c. but sometimes also with a consonant, as *is't*, *with't*, &c.

If the ill spirit have so fair a house,
Good things | will strive | to dwell | *with't.*
Tempest, 1. 2.

You taught | me lan|guage : and | my prof|it *on't* |
Is I know how to curse. *Tempest*, 1. 2.

——— If he may
Find mercy in the law, 'tis his ; if none,
Let | him not *seek't* | of us | : by day | and night |
He's traitor to the height. *H* 8, 1. 2.

I say | it is | not lost | : *Fetch't* | let me see | it.—
Othello, 3. 4.

——— His sword
Hath | a sharp edge | : its long, | *and it* may | be said |
It reaches far. *H* 8, 1. 1.

We find *'t* before a vowel in *'tis*, and even before a consonant in the passage—

Which done, quoth he, "if outwardly you show
Sound, | *'t not* avails| : if in|wardly | or no|."
Drayton. M. for M. Cromwell, 167.

To also coalesces very freely with the word that follows it, whether verb, substantive, or pronoun.

When | she was dear | *to us* : we | did hold | her so|.
Lear, 1. 1.

—— Married your roy|alty : was wife | *to your* place|,
Abhorr'd your person. *Cymbeline*, 55.

For | a short day | or two | : retire | *to your* own | house.
Fletcher. Loyal Subject, 2. 1.

Who well them greeting, humbly did request,
And ask'd | *to what* end | they clomb | : that heav'n|ly height|.
F. Q. 1. 10. 49.

From whence to England afterward I brought,
Those slights of state deliver'd unto me,
Int' which | were then | : but ver|y few | that sought|.
Drayton. M. for M. Cromwell, 38.

To whom thus | the por|tress : of | hell-gate | replied|.
P. L. 2.

—— Since you prove so liberal
To refuse | such means | as this | : maintain | your voice | still
'T will prove your best friend.
Fletcher. Loyal Subject, 2. 1.

The frier low lowting, crossing with his hand,
T' speak | with contri|tion, quoth | he : I | would crave|.
Drayton. M. for M. Cromwell, 104.

His is frequently joined to the preceding word, as are also the verb *is* and conjunction *as*.

Pond|ering *on his* voy|age : for | no nar|row frith|
He had to cross.
P. L. 2.

Go tell | the Duke | *and his* wife | : I'd speak | with them|.
Lear, 2. 1.

A blink | o' *rest's* | a sweet | enjoy|ment. *Burns.*

They 're nae | sae *wretched's* : ane | wad think|,
Though constantly on poortith's brink. *Burns.*

Burns has more than once joined the verb to the word that followed instead of preceding it,

I doubt na whiles that thou may thieve,
What then? poor beastie thou maun live,
A daimen icker in a thrave
'*Sa* sma' | request,|
I 'll get a blessin wi' the lave,
And never miss't. *Burns.*

Verbs beginning with *w* sometimes elided it, and coalesced with the word preceding, thus, in old English, we have *nas* for *ne was*, *not* for *ne wot*, *nere* for *ne were*, &c.

And by that Lord that cleped is St. Ive,
Nere | thou our bro|der: shuld|est thou | not thriv|e.
Chau. The Sompnoures Tale.

I tell | you to | my grief | : *he was* base|ly mur|der'd.
Fletcher. Valentinian, 4. 4.

You were best | to go | to bed | : and dream | again|.
2 *H* 6, 5. 1.

Make | it not strange | : I knew | *you were* one | could keep|
The butt'ry hatch still lock'd. *Alchemist*, 1. 1.

Wit|ness these wounds | I do | : *they were* fair|ly giv'n|.
Fletcher. Bonduca, 1. 1.

I would, *we would*, &c. are still commonly pronounced *I'd*, *we'd*, &c. yet we often find them written at full length, in places where the rhythm only tolerates one syllable.

It would be useless to point out the coalition of the verb *have* with the personal pronouns. We, however, are constantly meeting with these contractions written at full length, *we have*, *you have*, &c. for *we've*, *you've*, &c.

The first personal pronoun seems to have been occasionally omitted before its verb, as in the phrases, *'pray thee*, *'beseech thee*, &c. I suspect it was omitted more frequently than the texts warrant us in asserting.

——— I honour him
Even | out of your | report | : But '*pray* | you tell | me
Is she sole child to the King? *Cymb.* 1. 1.

Your voic|es, Lords, | '*beseech* | you: let | her will|
Have a free way. *Oth.* 1. 3.

I presume | she's still | the same | : I would | fain see | her.
Fletcher. Loyal Subject, 5. 2.

And, Father Card'nal, I have heard you say.
That we shall see and know our friends in heaven,
If that | be so | : *I shall* see | my boy | again|.
King John, 3. 4.

The article *the* was frequently pronounced *th'*, and more particularly when it followed a preposition. The same pronunciation still prevails in the north. In Carr's Craven Dialogues, we meet with *ith'*, *oth'*, *toth'*, *forth'*, *byth'*, &c. also *anth'* and *auth'*, &c. for *and the*, *all the*, &c.

Amongst the rest rode that false lady faire,
The foul Duessa, next unto the chair
Of proud | Lucif|era | : as one | *oth'* train|.
F. Q. 1. 4. 37.

And the Rom|ish rites | : that with | a clear|er sight|
The wisest thought they justly did reject,
They after saw that the received sight
Not altogether free was from defect.
Drayton. M. for M. Cromwell, 97.

——— The flames
Driven backwards slope their pointing spires, and roll'd
In bil|lows leave, | *i'the* * midst| : a hor|rid vale|. *P. L.*

While the jol|ly Hours | : lead on | propitious May|.
Milton. Sonnet.

Whose shrill saint's bell hangs in his lovery,
While the rest | are dam|ned: to | the plumb|ery|.
Hall. Sat. 5. 1.

The fox was howling on the hill,
And the dis|tant ech|oing glens | reply|. *Burns.*

Ith' and *oth'* are often written *i'the*, *o'the*. This is a common but gross blunder. In the first place the vowel is not elided, and, secondly, the prepositions are written as if contracted from *in* and *of*; but *i* and *o* are independent

* This is, I believe, the only instance of such contraction in the P. L.

prepositions, which may be traced back through every century to the times of the Heptarchy.

In giving the many extracts I have quoted, I have scrupulously adhered to the *spelling* of my authors, or rather of their editors: Tyrwhitt's Chaucer, Steevens's Shakespeare, and Todd's Milton have been chiefly referred to, Tonson's Spenser, and either Gifford's or Tonson's Ben Jonson.

CHAPTER IV.

ACCENT,

As the word is now used, means the *stress* which is laid upon a syllable during pronunciation; and in a more restricted sense, that *particular stress*, which defines the rhythm of a verse or sentence. The latter might perhaps be termed the rhythmical accent. It is of merely relative importance, and may be either one of the strong or one of the weak accents in the sentence; but *must* be stronger than that of any syllable immediately adjoining. We shall mark the rhythmical accent, as in the last chapter, by placing a vertical line after the accented syllable.

It has been matter of dispute, what constitutes the stress which thus distinguishes the accented syllable. Mitford, who deserves attention both as a musician and a man of sense, has entered deeply into this inquiry, and concludes with much confidence that it is merely an increased sharpness of tone. Wallis, who is at least an equal authority, assumes it to be an increase of loudness. I cannot help thinking that the latter opinion is the sounder one.

There are two reasons, which weigh strongly in my mind against the conclusion of Mitford. It is admitted on all hands, that the Scots give to the accented syllable a grave tone. Now, if our English accent consisted merely in sharpness of tone, it would follow that in the mouth of a Scotchman our accents would be misplaced. This, however, is not so; the accents follow in their proper place, and our verses still keep their rhythm, though

pronounced with the strange intonations of a Fifeshire dialect.

Again, in a whisper there can be neither gravity nor sharpness of tone, as the voice is absent; yet even in a whisper the rhythm of a verse or sentence may be distinctly traced. I do not see what answer can be given to either of these objections.

But though an increase of loudness be the only thing *essential* to our English accent, yet it is in almost every instance accompanied by an increased sharpness of tone. This, of course, applies only to the prevailing dialect. The Scotchman, we have seen, pronounces *his* accented syllable with a grave tone, and in some of our counties I have met with what appeared to be the circumflex. But the Englishman of education marks the accented syllable with a sharp tone; and that in all cases, excepting those in which the laws of *emphasis* require a different intonation.

Besides the increase of loudness, and the sharper tone which distinguishes the accented syllable, there is also a tendency to dwell upon it, or, in other words, to lengthen its quantity. We cannot increase the loudness or the sharpness of a tone without a certain degree of muscular action; and to put the muscles in motion requires time. It would seem, that the time required for producing a perceptible increase in the loudness or sharpness of a tone, is greater than that of pronouncing some of our shorter syllables. If we attempt, for instance, to throw the accent on the first syllable of the verb *become*, we must either lengthen the vowel, and pronounce the word *bee|come*, or add the adjoining consonant to the first syllable, and so pronounce the word *bec|ome*. We often find it covenient to lengthen the quantity even of the longer syllables, when we wish to give them a very strong and marked accent. Hence, no doubt, arose the vulgar notion, that accent always lengthens the quantity of a syllable.

It is astonishing how widely this notion has misled

men, whose judgment, in most other matters of criticism, it would be very unsafe to question. Our earlier writers, almost to a man, confound accent with quantity; and Johnson could not have had much clearer views on the subject when he told his reader that in some of Milton's verses, "the accent is equally upon two syllables together and upon both strong,—as

> Thus at their shady lodge arrived, *both stood,*
> *Both turn'd,* and under open sky adored
> The God that made both sky, air, earth and heaven."

Every reader of taste would pronounce the words *stood, turn'd,* with a greater stress, than that which falls upon the words preceding them. But these words are at least equal to them in *quantity*; and Johnson fell into the mistake, at that time so prevalent, of considering quantity as identical with accent. Even of late years, when sounder notions have prevailed, one who is both critic and poet, has declared the word *Egypt* to be the only spondee in our language. Surely every one would throw a stronger accent on the first syllable than on the second!

In every word of two or more syllables there is one, which receives a stronger accent than any of the others. This may be called the *verbal accent,* as upon it depends the accentual importance of the word. When the word contains two or more syllables there *may* be a second accent; this, of course, must be subordinate to the first, and is commonly called the *secondary accent.*

When a word of three syllables has its primary accent on the first, our poets have, in all ages, taken the liberty of giving a secondary accent to the third syllable, if their rhythm required it. Thus *harmony, victory,* and many others of the same kind, are often found in our poetry with the last syllable accented. The rule applies to words of any number of syllables, provided the chief accent falls on the last syllable but two.

An ignorance of this principle has led the Danish phi-

lologist Rask, into much false criticism. He objects to the Anglo-Saxon couplet,

Getim|brede|	He built
Temple Gode.	To God a temple.

because the first verse has but one accent; and supposes that *heah*, or some such word, may have been omitted by the transcriber. The verse, however, *has* two accents, for a secondary one falls on the last syllable *de*. He pronounces another verse, consisting in like manner of one word, *æltmiht-ne*, to be faulty, and for the same reason; he even ventures to deny the existence of such a word in the language, and would substitute *ælmightig-ne*. Now, in the first place, *æl\|might-ne\|* may well form a verse of two accents, supposing a secondary accent to fall on the last syllable; and secondly, there are *two* adjectives *almight* and *almighty*; the first is rare in Anglo-Saxon, but is often met with in old English, and beyond a doubt is used in the verse last quoted.

A word of four syllables can hardly escape a secondary accent, unless the primary accent is on one of the middle syllables, when it falls under the same rule as the trisyllable. If it end in *ble*, it is occasionally pronounced with one accent, as *dis\|putable*; but I think the more general usage is, to place a secondary accent on the last syllable, *dis\|putable\|*.

A word of five syllables, if accented on the first, cannot have less than two, and may have three, accents. We may pronounce the following word with two accents, *in\|consol\|able*, or with three *in\|consol\|able\|*. When the accent falls on one of the middle syllables, the word may, in some instances, take only one accent, as *indis\|putable*.

When two syllables are separated by a pause, each of them *may* receive the accent, the pause filling the place of a syllable. In the verses

Vir\|tue, beau\|tie and speech\| : did strike\|—wound\|—charm
My heart\|—eyes\|—ears\| : with won\|der, love,\| delight\|.

strike, wound, charm, heart, eyes and *ears*, are all of them accented, though only separated by a pause.

It is probable, that at one time every stop, which separated the members of a sentence, was held, for rhythmical purposes, equivalent to a syllable. At present, however, it is only under certain circumstances that the pause takes a place so important to the rhythm.

As no pause can intervene between the syllables of a word, it follows that no two of its adjacent syllables can be accented. There was however a period, when even this rule was violated. After the death of Chaucer, the final *e*, so commonly used by that poet and his contemporaries, fell into disuse. Hence many dissyllables became words of one syllable, *mone* became moon, and *sunne* sun; and the compounds, into which they entered, were curtailed of a syllable. The couplet,

> Ne was she darke, ne browne, but bright
> And clere | as is | : the *mon|e light|*.
>
> *Romaunt of the Rose.*

would be read, as if *mone light* were a dissyllable; and as the metre required two accents in the compound, they would still be given to it, though less by a syllable. By degrees this barbarous rhythm became licensed, though it never obtained much favour, and has been long since exploded. Spenser has left us some examples of it.

> *Per.* All as the sunny beam so bright,
> *Wil.* Hey | ho | the *sun|-beam|* !
> *Per.* Glanceth from Phœbus' face outright,
> *Wil.* So love into my heart did stream.
> *Per.* Or as Dame Cynthia's silver ray,
> *Wil.* Hey | ho | the *moon|-light|* !
> *Per.* Upon the glittering wave doth play,
> *Wil.* Such love is a piteous sight!
>
> *August.*

We have said that the rhythmical accent must be stronger than that of any syllable immediately adjoining.

When the verbal accent is both preceded and succeeded by an unaccented syllable in the same word, it is, of course, independent of the position such word may occupy in a sentence. But when the accent falls on the first or last syllable, it is not necessarily preserved, when the word is combined with others; or—to vary the expression—the verbal accent is not necessarily the same as the *accent of construction*. Thus the word *father* has an accent on its first syllable, but in the lines

Look|, *father*, look|, and you'll laugh | to see |
How he gapes | and glares | with his eyes | on thee|.

such accented syllable adjoins a word, which has a stronger stress upon it, and consequently loses its accent. The verbal accent, however, can only be eclipsed by a stronger accent, thus immediately adjoining. The license, which is sometimes taken, of slurring over an accent, when it begins the verse, is opposed to the very first principles of accentual rhythm. In Moore's line,

Shining on|, shining on|, by no shad|ow made ten|der.

The verbal accent of *shining* is eclipsed, in the second foot, by the stronger accent on the word *on;* but in the first it adjoins only to an unaccented syllable, and therefore remains unchanged. It is true, that by a rapid pronunciation, and by affixing a very strong accent to the third syllable. we may slur it over; but, in such case, the rhythm is at the mercy of the reader; and no poet has a right to a false accent, in order to help his rhythm. Neither length of usage, nor weight of authority, can justify this practice.

When a verse is divided into two parts or sections, by what is called the middle pause, the syllable, which follows such pause, is in the same situation as if it began the verse, and cannot lose its accent, unless it be succeeded by a more strongly accented syllable. In this case, however, the same license is often taken as in the last, particularly in the triple metre.

As Emphasis and Accent are too often confounded, I shall add a few words on the nature of the former, and endeavour to shew, in what particulars they resemble, and in what they are distinguished from each other.

A very common method of pointing out an emphatic word or syllable is by placing a pause, or emphatic stop, before it. There is little doubt that this pause was known from the earliest periods of our language, and that it had a considerable influence in regulating the flow of our earlier rhythms. It is still common, and indeed in almost hourly use.

When I burned in desire to question them further, they made themselves—*air*, into which they vanished.

Macbeth, 1. 5.

If the accent be on the first syllable, our expectation is not only excited by the pause, but the accent becomes more marked; and as the importance of a word depends on that of its accented syllable, the word itself stands the more prominently forward in the sentence. This method of heightening the accent is sometimes used, even when the first syllable is unaccented, and when consequently the pause must fall in the midst of the word. Thus we hear some persons who spell, as it were, the words *pro-digious*, *di-rectly*, in order to throw the greater stress on the second syllable. One result, that follows from this mis-pronunciation, is a tendency to fix, in some degree, the pause on the first syllable, and thereby to lengthen its vowel.

Another method of marking the emphasis, is a strengthening of the accent, without any precedent stop. We have seen, that under such circumstances the speaker is apt to dwell upon the accented word or syllable. Hence we sometimes find, that the emphatic word lengthens its quantity. When the vulgar wish to throw an emphasis on the word *little*, they pronounce it *leetle*.

But the chief difficulty occurs, when the emphatic

syllable adjoins upon one, which ought, according to the usual laws of construction, to be more strongly accented. In such a case, we very commonly have a transference of the accent. In Shakespeare's verse,

Is | this *the* | Lord Tal|bot: unc|le Glos|ter?
1 *H* 6, 3. 4.

the emphasis, which is thrown on the article, gives it an accent, stronger than that of the word either preceding or succeeding. Sometimes, however, it would seem, that we distinguish the emphatic syllable by mere sharpness of tone; and leave the stress of the voice, or in other words the essential part of the accent, on the ordinary syllable. Thus in Spenser's line,

Flesh | may *impair,* | quoth she | : but rea|son can | *repair*|.
F. Q. 1. 7. 41.

both the rhythm, and the common laws of accentuation will have the last syllable of *repair* accented; but the purposes of contrast require that the first syllable should be *emphatic*. The stress therefore falls on the last syllable, and the sharp tone on the first. In the same way must be read Milton's verses,

Who made | our laws | to bind | *us*: not | himself|.
Sam. Agon.

Knowing who | *I* am|: as I | know who | *thou* art|.
P. R. 1.

In some cases a very intimate acquaintance with a poet's rhythm is necessary, to know whether he intended to mark his emphasis by a transference of the accent, or by mere change of intonation.

ACCENT OF CONSTRUCTION.

This branch of our subject may perhaps be treated most advantageously, if, in each case, we first state the law, which has been sanctioned by the general usage of our language; and then notice such violations of it, as have arisen from making it *yield,* instead of *adapting* it, to the laws of metre.

Of all the words that may be used in the construction of an English sentence, the articles are the least important. In the greater number of cases, in which they are now met with, they are useless for any purposes of grammar, were unknown to our older dialects, and still sound strangely in the ears of our country population. The circumstances, which justify their accentuation, are accordingly rare; yet by the poets of the 16th century they were sometimes accented even more strongly than their substantive.

Skill which practice small
Will bring, | and short|ly make | you: *a* | maid Mar|tiall|.
F. Q. 3. 3. 53.

——— This man is great,
Mighty and fear'd; that lov'd, and highly favour'd;
A third | thought wise | and vir|tuous: *a* | fourth rich|,
And there|fore hon|our'd: *a* | fifth rare|ly fea|tur'd.
Ben Jonson's Every Man out of his Humour.

Yet full | of val|our: *the* | which did | adorn |
His meanness much— *F. Q.* 6. 3. 7.

——— This is noted
And gen|'rally | : whoev|er *the* | king fa|vours,
The Cardinal will instantly find employment,
And far enough from Court too.
H 8, 2. 1.

But a more common fault—one of which even Pope was guilty—is the accentuation of the article when it occurs before the adjective.

Defence | is *a* | good cause|: and heav'n | be for | us.
Comus.

See the heavy clouds down falling,
Amd bright Hesperus down calling
The | dead night | : from un|der ground|.
Fletcher. Faithful Shep. 2. 2.

The | poor wight| : is al|most dead|
On the ground his wounds have bled.
Fletcher. Faithful Shep. 3. 1.

She | was not *the* | prime cause | : but I | myself|.
Samson.

The treach|'rous col|ours: *the* | fair art | betray|,
And all the bright creations fade away.
Pope. Essay on Criticism.

In words | as fash|ions : *the* | same rule | will hold|.
Pope. Essay on Criticism.

There is, however, one position of the article, which seems to warrant its accentuation, even when not emphatic. It is that, which leaves it adjacent only to unaccented syllables. In the language of ordinary life the article, even in this case, is seldom accented. The words *a revol|ter* would be pronounced with a stress of voice, regularly increasing to the third syllable. But, in the measured language of composition, no words can be slurred over, or run the one into the other; and it seems not only venial, but even more correct and proper, to accent the article *a* | *revol|ter*. For these reasons I would not object to the following verses,

A murd|'rer, *a* | revol|ter : and | a vil|lain.
Samson.

I pray'd for children, and thought barrenness
In wed|lock *a* | reproach| : I gain'd | a son|.
Samson.

Still | to the last | it rank|les : *a* | disease|.
Byron. Ch. Harold, 2.

Who with the horror of her hapless fate
Hastily starting up, like men dismay'd
Ran af|ter fast | to res|cue : *the* | distres|sed maid|.
F. Q. 6. 3. 24.

The latter verse is however open to objection on another ground. When a verse, or section of a verse, begins with an accent, such accent should never be a weak one.

A word must necessarily be of less importance than that whose relations it merely indicates; hence the accentuation of the preposition above its noun, is offensive.

Opprest with hills of tyranny cast on virtue
By | the light fau|cies *of* | fools : thus | transport|ed.
Ben. Jons. Cynthia's Revels, 5. 4

——— Foretasted fruit,
Profan'd | first | by the ser|pent : *by* | him first|,
Made common. *P. L.* 9.

——— Else had the spring
Perpetual smil'd on earth, with verdant flow'rs,
Equal in days and nights, except to those
Beyond | the po|lar cir|cle : *to* | them day |
Had unbenighted shone. *P. L.* 10.

In the two extracts from Milton, the pronouns require an emphasis, which makes the false accentuation still more glaring.

All words which qualify others, as adjectives, adverbs, and others of the same class, receive a fainter accent than the words qualified.

It has been observed,* that when " a monosyllabic adjective and substantive are joined, the substantive has the acute, and the adjective the grave, unless the adjective be placed in antithesis, in which case the reverse happens." This rule might have been stated more generally. The primary accent of the adjective ought *always*, when not emphatic, to be weaker than that of the substantive. But when the reviewer states this law to have been " observed by all our best poets," and censures Darwin and his contemporaries as its first violators, he is lauding our earlier writers most unfairly. If authority, in a case like this, were of any weight, it might easily be found;

Help'd | by the *great* | pow'r : of | the vir|tuous moon|.
Fletcher. Faithful Shepherdess, 2. 2.

Lest | the *great* | Pan : do | awake|. *Same*, 1. 1.

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* Ed. Rev. No. 12. Art. 10.

Thy chaster beams play on the heavy face
Of all | the world| : mak|ing the *blue* | sea smile|.
Fletcher. Faithful Sheph. 2. 1.

——— I think a traitor—
No *ill* | words ! let | his own | shame: first | revile | him.
Fletcher. Bonduca, 2. 4.

The dominations, royalties, and rights
Of this | oppres|sed boy| : this | is thy el|dest *son's* | son,
Unfortunate in nothing but in thee. *K. John,* 2. 1.

——— Hath any ram
Slipt | from the fold| : or *young* | kid lost | its dam| ?
Comus.

The more correct schools of Dryden and Pope carefully avoided this error, but our modern poets are not so scrupulous. The faults of the Elizabethan writers are more readily caught than their beauties;

Decipit exemplar vitiis imitabile.

The possessive pronoun falls of course under the same law as the adjective; but when coupled with an adjective receives the weaker accent. The violation of this rule is but too common among those writers to whom allusion has been made.

In wine | and oil| : they wash|en *his* | wounds wide|.
F. Q. 1. 5. 17.

And dark|some dens|, where Ti|tan : *his* | face nev|er shows|.
F. Q. 2. 5. 27.

That | I may sit| : and pour | out *my* | sad sprite |
Like running water.* *Fletcher. Faithful Shepherdess,* 4. 4.

The sweeping fierceness : which his soul betray'd,
The skill | with which | he wield|ed : *his* | keen blade|.
Byron. Lara.

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* This verse of Fletcher has even more than his usual proportion of blunders. With proper accents it would belong to the triple measure.
That | I may sit | and pour out | my sad sprite | .

And then | as *his* | faint breath|ing: wax|es low|.
Byron. Lara.

It is doubtless under the same law, that the word *own* takes the accent after the possessive pronouns; a rule which is violated by Pope in the very couplet in which he denounces the critics;

Against | the po|ets: *their* | own arms | they turn'd|,
Sure to hate most the men from whom they learn'd.
Essay on Criticism.

Another law of English accentuation is, that the personal and relative pronoun take a fainter accent than the verb.

And mingling them with perfect vermily,
That like | a live|ly sang|uine: *it* | seem'd to | the eye|.
F. Q. 3. 8. 6.

——— That sea beast
Leviathan, which God of all his works
Crea|ted hu|gest: *that* | swim th' o|cean's flood|. *P. L.*

Such is certainly the right scanning of this puzzling line, for the first and all the early editions elide the vowel. We may hence see the danger of printing Milton without elisions. As the line stands in the modern editions, every reader would accent it thus,

Crea|ted hu|gest: that swim | the o|cean's flood|.

No one would be bold enough to risk a false accent, in order to avoid an awkward and spiritless rhythm.

It remains to consider the law, which regulates the accents of a *sequence.*

When two or more words of the same kind follow each other consecutively, they all take an equal accent. If they are monosyllables, a pause intervenes between every two. It is probably for this reason, and on account of the great number of English monosyllables, that we find such frequent violations of a law so obvious and important.

Fear, sick|ness, age | : *loss*, la|bour, sor|row, strife|,
Pain, hun|ger, cold | : that makes | the heart | to quake,
And ever fickle fortune rageth rife. *F. Q.* 1. 9. 44.

So shall | *wrath*, jeal|ousy | ; *grief*, love, | die and | decay|.
F. Q. 2. 4. 35.

Infer|nal hags | : cen|taurs, *fiends*, hip|podames|.
F. Q. 2. 9. 50.

——— The hectick,
Gout, lep|rosie | ; or some | such loath'd | disease|.
Ben Jon. Every Man out of his Humour, 1. 3.

I am | a man | : and | I have limbs|, *flesh*, blood|,
Bones, sin|ews and | a soul| : as well | as he|. *Same*, 2. 4.

Where he gives her many a rose
Sweeter than the breath that blows,
The leaves | ; *grapes*, ber|ries : of | the best|.
Fletcher. Faithful Shep. 1. 3.

High climbing rock, deep sunless dale,
Sea, des|ert, what | : do these | avail| ?
Wordsworth. White Doe of Rylstone.

False accentuation very often leads to ambiguity. In the last passage, there might be a question, whether the author did not mean the *sea-desert*, the *waste of ocean.*

When the words are collected into groups, this law of sequence affects the groups only, and not the individuals. Thus I think there would be no fair objection to the mode in which Byron accents the verse,

Young old |, *high low* |, at once | : the same | diver|sion share|.
Ch. Har. 1.

Nor to Milton's famous line,

Rocks, caves|,*lakes, fens*|, *bogs, dens*,|* : and shades | of death|.

This last verse has been variously accented. Mitford accents the first six words, thus making it a verse of *eight* accents, though Milton wrote his poem in verses of *five.*

* *Den* means a low woody bottom, such as often marks a stream or water course ; hence it is coupled with *bog*.

The same law will hold when the words are in groups of three together.

Before we close this section, it should be observed, that the rule, which we have applied to the article, is a general one. There is no word, however unimportant, which may not be accented, when it lies adjacent only to unaccented syllables. We have already given examples where the article is accented; to add others would be useless.

VERBAL ACCENT. FOREIGN.

The accentuation of foreign words, naturalized in our language, has always been varying; one while inclining to the English usage, at another to the foreign. We will first treat of proper names, which have come to us, either mediately or immediately, from the Latin. At present, we give them Latin accents, when they have all their syllables complete; and English accents when they are mutilated. But nothing was more common, down to the end of Elizabeth's reign, than to find the perfect Latin word wiih its accents distributed according to the English fashion;

Till | that the pal|e : *Sat|urnus* | the col|de
That knew so many of aventures olde.
Chau. The Knightes Tale.

Sat|urnus thon|e : sund|-buende het|on.
Saturnus him sea-dwellers hight. *Alfred.*

Such one was once, or once I was mistaught,
A smith | at *Vul|canus* | : own forge | up brought|.
Hall. Satires, 2. 1.

In Sterres, many a winter ther beforen,
Was writ | the deth | : of Hec|tor, *Ach|illes*|—
Chau. The Man of Lawes Tale.

Hit gesœlde gio : on sume tide
Thæt *Au|lixes* | : un|der-hæf|de
Thæm Cæsere : cynericu twa.

It fell of yore, upon a time,
That Aulixes * had under
The Kaiser kingdoms two. *Alfred.*

Befor|e hire stood | : hire son|e *Cu|pido|*,
Upon his shoulders winges hadde he two.
Chau. The Knightes Tale.

Wær|on Æ|gypte: eft | on-cyr|de.
Again were the Egypte turned back. *Cædmon.*

These writers give us the Latin accents, whenever it suits their rhythm.

During the 14th century we got even our Latin from the French. Latin names were, accordingly, often used with French accents, and that to the very end of the 16th century.

Fayr|est of fayr|e: o la|dy min | *Venus|*,
Daughter of Jove and spouse of Vulcanus.
Chau. The Knightes Tale.

The dreint | Lean|dre: for | his faire | *Hero|*,
The teres of Heleine, and eke the wo
Of Briseide. *Chau. The Man of Lawes Tale.*

Hec|tor and Her|cules | : with false | *Juno|*,
Their minds did make them weave the webb of woe.
Mirr. for M. Egelred, 3.

Of Lu|crece and | : of Bab|ylon | *Thisbe|*,
The swerd of Dido, for the false Enee.
Chau. The Man of Lawes Prol.

——— A cranny'd hole or chink,
Through which | these lov|ers: Pyr|amus and | *Thisby|*
Did whisper often very secretly. *M. N. Dream*, 5. 1.

Shakespeare elsewhere accents it *This|by*; he doubtless put the old and obsolete accent into the mouth of his "mechanicals," for the purposes of ridicule.

French accent was particularly prevalent in such words, as had been robbed by our neighbours of one or more syllables.

* That is, Ulisses.

Thou glader of the mount Citheron,.
For thil|ke lov|e: thou had|dest to | *Adon*|,
Have pitee. *Chau. The Knightes Tale.*

Ambitious Sylla: and stern Marius,
High Cæ|sar, great | *Pompey* | : and fierce | Anton|ius|.
F. Q. 1. 5. 39.

Him thought | how that | : the wing|ed god | *Mercu|ry*
Beforne him stood, and bad him to be mery.
Chau. The Knightes Tale.

All such words we now accent after the English fashion, *Pom|pey, Mer|cury, Di|an,* &c.

When the last syllable of a French word does not contain the *e* final, it almost invariably takes the accent; in English words, the accent is generally upon the first. Now the "makers" of the 14th century, in raising our language once more to the dignity of *courtly* verse, unhappily, but very naturally, had recourse to the dialect, which had so long been used for the purposes of poetical expression. In Skinner's phrase, "cart-loads" of French words were poured into the language. These for the most part had a doubtful accentuation, English or French, as best suited the convenience of the rhythm. This vicious and slovenly practice may be traced as late as to the reign of Elizabeth. In the following instances of French accentuation, I shall in each case take, first the words of two syllables, and then those of three or more;

A pren|tis whil|om dwelt | : in our | *citee*|,
And of a craft of vitailers was he. *Chau. The Cokes Tale.*

——— So meek a look hath she,
I may | not you | devis|e : all hire | *beautee*|,
But thus much of hire beautee tell I may. *Chaucer.*

For quhar | it fail|eys : na *wertu*|
May be | off price | : na off | *walu*|. *The Bruce,* 371.

For well thou wost thyselven verily,
That thou | and I | : be dam|ned to | *prison*|
Perpet|uel | : us gain|eth no | *raunson*|.
Chau. The Knightes Tale.

And when that he well dronken had the win,
Then | wold he spek|en : no | word but | *Latin*|.
Chau. Prol.

This | was thin oath| : and min | also | *certain*|,
I wot it wel thou durst it not withsain.
Chau. The Knightes Tale.

For which thy child was in a crois yrent,
Thy bliss|ful ey|en saw| : all his | *turment*|.
Chau. M. of Lawes Tale.

And, sikerly, she was of fair disport,
And ful | *plesant*| : and a|miable | of port|.
Chau. Prol.

——— He durste make avaunt,
He wis|te that | a man| : was *re*|*pentant*|. *Chau. Prol.*

Of all God's works, which do this world adorn,
There is no one more fair and excellent,
Than is man's body both for power and form,
Whiles it is kept in sober government,
But none | than it| : more foul | and *in*|*decent*|
Distemper'd through misrule. *F. Q.* 2. 9. 1.

Some words in *n* still accent the last syllable, but in that case lengthen the vowel, as *saloon*, *dragoon*, *cartoon*, *divine*, &c. Many words too are spelt with the long *i*, though *now* pronounced with the short, as *sanguine*, &c.

Ther n' is | ywis| : no ser|pent so | *cruel*|,
When man tredeth on his tail, ne half so fel.
Chau. The Sompnoures Tale.

The par|dale swift| : and | the ti|ger *cruell*|,
The antelope and wolfe, both fierce and fell.
F. Q. 1. 6. 24.

Caus'd | him agree| : they might | in parts | *equal*|,
Divide the realm, and promist him a gard
Of sixty knights, on him attending still at call.
Higgins. M. for M. Queen Cordila, 17.

It were, | quod he| : to thee | no gret | *honour*|,
For | to be false| : ne | for to be | *traitour*|.
Chau. The Knightes Tale.

——— Our governour,
And | of our tal|es : jug|e and *re*|*portour*|. *Chau. Prol.*
Beyond | all past | exam|ple : and | *future*|. *P. L.*

The other adjectives in *ure* are still accented on the last syllable, as *obscure, secure, mature,* &c.

She | was so char|itable| : and so | *pitous*|,
She wold wepe if that she saw a mous
Caught in a trappe, *Chau. Prol.*

——— Mighty Theseus,
That | for to hun|ten : is | so *de*|*sirous*|.
Chau. Knightes Tale.

Adjectives in *ose, ise, use,* still take the accent on the last syllable, as *verbose, precise, obtuse,* &c.

——— That telleth in this cas,
Tal|es of best | sentenc|e : and most | *solas*|. *Chau. Prol.*
I you | forgev|e all hol|ly : this | *trespas*|.
Chau. Knightes Tale.

——— How should, alas!
Silly old man that lives in hidden cell,
Bid|ding his beads | all day| : for his | *trespass*|,
Tydings of war and worldly trouble tell? *F. Q.* 1. 2. 20.
By pol|icy| : and long | *process* | of time|. *P. L.* 2.
But subtle Archimago when his guests
He saw divided into double parts,
And U|na wand|'ring : in | woods and | *forrests*|, &c.
F. Q. 1. 2. 9.

If a French word end with the final *e,* the penultimate syllable is always accented. When such word was brought into our language, the final *e* was either dropt or changed into *y*. The accent fell accordingly either on the last, or the penultimate syllable.

The ending *ie* once formed two syllables with an accent

on the *i*. This accent long kept its place even when the *e* was lost;

Quod The|seus| : hav|e ye so gret | *envi|e*
Of my honour, that thus complain and crie.
Chau. The Knightes Tale.

Before | her stan|deth : dan|ger and | *envy|*,
Flattery, desceyt, mischeife, and tyranny.
Sir T. More. Boke of Fortune.

——— There may minstrels maken melodie,
To drive | away| : the dull | *melan|choly|*. *F. Q.* 8. 5. 3.

The following examples will be ranged in the like order; first, those words which retained the *e* final, and afterwards those in which it had been lost;

———Wel coud he play on a giterne,
In all | the toun| : n' as brew|hous ne | *tavern|e*
That he ne visited. *Chau. Milleres Tale.*

——— In forme and reverence,
And shorte | and quicke| : and full | of high | *senten|ce.*
Chau. Prol.

That this | Soudan| : hath caught | so gret | *plesan|ce*
To han | hire fig|ure : in | his *re|membran|ce*,
That all his lust, and all his besy care,
Was for to love hire. *Chau. Man of Lawes Tale.*

This se|ly car|penter| : had gret | *merveil|le*
Of Nicholas, or what thing might him aile.
Chau. Milleres Tale.

And led | their life| : in gret | *trawaill|*,
And oft | in hard| : stour off | *bataill|*.
The Bruce, 1, 23.

And ov|er his hed| : ther shin|en two | *figur|es*
Of sterr|es, that | ben clep|ed : in | *scriptur|es*,
That on Puella, that other Rubeus.
Chau. The Knightes Tale.

Thin | is the vic|torye : of | this *av|entur|e*,
Full blisful in prison maest thou endure.
Chau. The Knightes Tale.

And do | that I | to mor|we: may han | *victor|ie,*
Min be the travaille, and thin be the glorie.
Chau. The Knightes Tale.

Ther saw I many another wonder storie,
The which | we list|e: not draw|en to | *memo|rie.*
Chau. The Knightes Tale.

To put in wryt a suthfast storie,
That | it lest ay | furth: in | *memo|ry.*
The Bruce, 1. 14.

For who|so mak|eth God|: his ad|versa|ry,
As | for to werk|en: an|y thing in | *contra|ry*
Of his will, certes, never shal he thrive.
The Chanones Yeomannes Tale.

Wel coude he rede a lesson or a story,
But al|der-best | he sung|: an *of|ferto|ry.* *Chau. Prol.*

And over all ther as profit shuld arise,
Cur|teis he was|: and low|ly of | *servis|e.* *Chau. Prol.*

For in the land ther n' as no craftes man,
He por|treiour|: ne car|ver of | *imag|es,*
That Theseus he gaf him mete and wages.
Chau. The Knightes Tale.

A not|-hed had|de he: with | a brown | *visag|e,*
Of wood|craft coud|e he wel|: all|e the *usag|e.*
Chau. Prol.

———: gret | is thin *av|antag|e,*
More than is min that sterve here in a cage.
Chau. The Knightes Tale.

And as thou art a rightful Lord and Juge,
He gev|e us ney|ther: mer|cie ne | *refug|e.*
Chau. The Knightes Tale.

With us | ther was|: a doc|tour of | *phisik|e,*
In all this world, ne was ther none him like
To speke of phisike. *Chau. Prol.*

——— Manie
Engen|dered of | humours|: *melan|cholik|e,*
Beforn|e his hed: in | his celle *fan|tastik|e.*
Chau. The Knightes Tale.

One of our souls had wander'd in the air,
Ban|ish'd this frail | *sepul|chre* : of | our flesh|. *R* 2, 1. 3.

But all | be that | he was| : a *phil|oso|phre,*
Yet hadde he but litel gold in coffre. *Chau. Prol.*

Again | his might : ther gain|en non | *obsta|cles,*
He may | be clep|ed : a god | for his | *mira|cles.*
Chau. The Knightes Tale.

A the|atre| : a pub|lick *re|cepta|cle*
For giddy humor and diseased riot.
Ben Jon. E. Man in his Humour, 2. 1.

As | in a vault| : an an|cient *re|cepta|cle.*
R. and J. 4. 3.

Let par|adise| : a *re|cepta|cle* prove|
To spirits foul. *P. L* 11.

Chaucer generally makes the ending *acle* but one syllable; and perhaps it may be a question if it ever fills the place of two syllables in his writings. The same remark applies to the endings *able* and *ible*; but as it would be dangerous, without the assistance of a better edition, to lay down any *positive* rule upon the subject, I shall follow the usual practise in dividing them.

I can|not saine| : if that | it be | *possi|ble,*
But Ve|nus had | him ma|ked : *in|visi|ble,*
Thus sayth the booke. *Chau. Legende of Dido.*

Of his diete mesurable was he,
For it was of no great superfluitee,
But | of vast nour|ishing| : and *di|gesti|ble.*
His study was but litel on the Bible. *Chau. Prol.*

For all afore that semed fair and bright,
Now base | and *con|tempti|ble:* did | appear|
F. Q. 4. 5. 14.

For possible is, sin thou hast hire presence,
And art a knight, a worthy and an able,
That | by some cas|, sin For|tune is | *changea|ble*
Thou maiest to thy desir sometime attaine.
Chau. The Knightes Tale.

Stor|yss to rede| : are *de|lita|bill,*
Supposs that thai be nocht bot fabill|. *The Bruce,* 1. 1.

Your fair discourse hath been as sugar,
Mak|ing the hard | way : sweet | and *de|lecta|ble.*
R 2, 2. 3.

It can|not but | arrive| : most *ac|cepta|ble.*
B. Jons. Ev. Man out of his Humour, 1. 1.

——— Let us not then pursue
By force impossible, by leave obtained
Un|accepta|ble: though | in heaven|, our state |
Of splendid vassalage. *P. L.* 2.

With huge | force and| : *in|supporta|ble* main|. *F. Q.* 1. 7. 11.

And won|dred at| : their *im|placa|ble* stoar|. *F. Q.* 4. 9. 22.

There are also certain substantives in our language, which are closely connected with the past participle of the Latin; these long retained their Latin accent on the last syllable.

——— Introduce
Law | and *edict* | on us| : who | without law |
Err not. *P. L.* 5.

——— Strongly drawn
By this | new-felt | affec|tion : and | *instinct*|. *P. L.* 10.

Wooing poor craftsmen with the craft of smiles
As't were | to ban|ish : their | *affects* | with him|. *R* 2, 1. 4.

Most ug|ly shapes| : and horr|ible | *aspects*|. *F. Q.* 2. 12. 23.

And | for our eyes| : do hate | the dire | *aspect*|
Of civil wounds. *R* 2, 1. 3.

His words | here en|ded : but | his meek | *aspect*,
Silent yet spake. *P. L.* 3.

Milton also accents the first syllable, *as|pect,* but the older writers, almost invariably, give us the Latin accent. Dr. Farmer at once declared against the genuineness of "The Double Falsehood," which Theobald and others had ascribed to Shakespeare, because this word was always found accented on the first syllable. This was bold, but warrantable criticism.

VERBAL ACCENT. ENGLISH.

One of the most important rules is that, which bids us accent the root, whether verb or substantive, more strongly than in its inflection; as in the words, *lov|est, lov|eth, lov|ing, lov|ed, smit|eth, smit|ing, smit|ten, fox|es, ox|en, chil|dren.*

The old ending of the present participle was occasionally accented, during the 14th and 15th centuries; and sometimes, though more rarely, the modern termination *ing.*

And | such thyn|ges : that are | *likand* |
Tyll man|nys her|ing : ar| *plesand*|. *Bruce*, 1. 10.

——— The scaith
That | toward thaim| : was *ap|perand,*|
For that at the King of England
Held swylk freyndschip. *Bruce*, 1. 85.

Wherefore laude and honour to such a king,
From dole|ful daun|ger us so | *defending*|.
Dingley. M. for M. Flodden F.

Under this head may be ranged our verbal substantives, whether denoting the agent, as *lover*, or the action, as *loving*. These endings, however, in old English, were not unfrequently accented.

And knew well the tavernes in every towne,
And ev|ery host|eler| : and gay | *tapster|e,*
Bet|ter than a | lazer| : or a | *begger|e.* *Chau. Prol.*

For ther was he nat like a cloisterere,
With thred|bare cope| : as is | a poor | *scholer|e,*
But he was like a maister or a pope. *Chau. Prol.*

——— The mount of Citheron,
Ther Ve|nus hath|: hire prin|cipal | *dwelling*|,
Was shew|ed on | the wall| : in *pur|treying*|. *Chau.*

A ! fredome is a noble thing,
Fre|dome mayss man| : to haiff | *liking*|. *Bruce*, 1. 225.

For na|ture hath | not ta|ken : his *be|ginning* |
Of no partie, ne cantel of a thing. *Chau. Knightes Tale.*

To the same rule may be referred the adjectives of comparison; and such adjectives as are formed by adding the common terminations to a substantive, though Barbour has sometimes accented the last syllable of the adjective in *y*.

And gyff that ony man thaim by
Had on|y thing|: that wes | *worthy*|. *Bruce*, 1. 206,

That be othir will him chasty
And wyss | men say|is: he is | *happy*|. *Bruce*, 1. 123.

The same rule and the same exception hold in respect to adverbs derived from adjectives.

For aft feynying of rybbaldy
Awail|yeit him|: and that | *gretly*|. *Bruce*, 1. 242.

Ik hard never, in sang na ryme,
Tell | of a man|: that swa | *smertly* |
Eschewyt swa gret chewalry. *Bruce*, 2. 574.

The next law governs the accentuation of such compounds, as consist of a substantive and some word that qualifies it; whether it be an adjective, or a substantive, preposition, or other word used adjectively. This law is the reverse of that, which regulates the accents of a sentence. The latter requires the substantive to be accented, but in the compound the accent falls upon the adjective; we should say for instance—all | *blackbirds* | are not *black*|-*birds*. From the 14th to the 16th century this rule was frequently, and is still occasionally, violated. The only exception, however, which has *fixed* itself in the language, is the word *mankind*. Milton accented it sometimes on the first, and at other times on the second syllable, but the latter now always takes the accent. The accent was most frequently transposed in those words which ended with a long syllable, especially if it contained the long *i*, as *insight*, *moonlight*, *sun-rise*. When the last syllable contained a short vowel sound, the accent was occasionally, but rarely, misplaced. In such cases, the false accentuation is now particularly offensive.

The drooping night thus creepeth on them fast,
And | the sad hu|mour: load|ing their | *eyelids*|,
As messenger of Morpheus, on them cast
Sweet slumb'ring dew, the which to sleep them bids.
F. Q. 1 1. 36.

Trebly augmented was his furious mood
With bitter sense of his deep-rooted ill,
That flames | of fire | he threw | forth: from | his large | *nostril*|.
F. Q. 1. 11. 22.

As for | the thrice | three-an|gled: beech | *nut-shell*,
Or ches|nuts arm|ed husk|: and hid | *kernel*|. *Hall. Sat.* 3. 1.

Hire mouth full smale and thereto soft and red
But sik|erly|: she had | a fayr | *forehead*|. *Chau. Prol.*

The compounds ending in *dom, hood, ship, ness, ess,* also belong to the same rule. Most of these endings contained two syllables in our old English dialect, and often took the verbal accent.

The angyr, na the wrechet dome,
That | is cowp|lyt: to foule | *thyrldome*|.*
The Bruce, 1. 236.

Ful soth | is sayed|: that lov|e ne | *lordship* |
Wol nat his thankes have no felawship.
Chau. The Knightes Tale.

That | is to sayn|: trouth, hon|our, and | *manhe*|*de*,
Wisdom, humblesse, estat, and high kindrede.
Chau. The Knightes Tale.

——— Throw his douchti deed,
And throw | his owt|rageous | *manheid*|. *Bruce*, 2. 557.

Joy|e after wo|: and wo | af|ter *gladnes*|*se*
And shew|ed him | ensam|ple: and | *likenes*|*se*. *Chau.*
In'ot | whe'r she|: be wom|an or | *goddes*|*se*,
But Venus is it sothly, as I gesse. *Chau. The Knightes Tale.*

Another class of compounds consist of a noun, and a preposition, that governs and, as it were, overrides it; the

* Barbour also accents this word on the first syllable.

substantive *underground*, and adjective *underhand*, may afford us examples; they differ widely in their character from such compounds as *undergrowth* and *undershot*. If we call the latter adjectival compounds, the others may be termed the prepositional. There can be little doubt that, at one period, the preposition only preceded and governed a substantive, but the analogy was soon extended to adjectives and even verbs.

The rules, which regulate the accentuation of these compounds, are very irregular. The tendency of our language has been, of late years, to throw the accent on the noun, or word governed by the preposition; though I suspect the latter generally received it, in our earlier and purer dialects.

The prefix *un*, at present, is never accented by correct speakers; but in the old English we find it far more generally accented than the following syllable. Shakespeare and Milton almost always accent *uncouth* on the first syllable, and we find its vulgar representative *uncut*, accented in like manner; while the modern *uncouth* accents the second syllable. Many other instances might be brought, to show the difference between the old and the modern pronunciation of these compounds.

The prefix *mis* was, in all probability, at first a preposition. In modern usage it is very seldom accented, but in our old writers frequently.

——— That folk,
Throw thar | gret *mis|chance*: and | folly|,
War tretyt than sawykkytly,
That thar fays thar jugis war. *Bruce*, l. 221.

But who conjur'd—
—— Rablais drunken revellings,
To grace | the *mis|rule*: of | our tav|ernings| ?
Hall. Sat. 2. 1.

Verbs, compounded of a verb and preposition, accent

the former; but in our older writers we find the rule often violated.

The *for*|*lorn* maid|: did | with loves long|ing burn'.
F. Q. 1. 6. 22.

Speak, Cap|tain, shall | I stab|: the *for*|*lorn* queen|?
2 H 6, 4. 1.

If either salves, or oils, or herbs, or charms,
A *for*|*done* wight|: from door | of death | mote raise|.
F. Q. 1. 5. 41.

—— Perdition
Take me for ever, if in my fell anger
I do | not *out*|*do*: all | exam|ple; where|
Where are the ladies? *Fletcher. Bonduca*, 3. 5.

With plum|ed helm|: thy slay|er *be*|*gins* threats|. *Lear*, 4. 2.

—— His obedience
Impu|ted *be*|*comes* theirs|: by faith|; his mer|its
To save them, not their own, though legal, works. *P. L.* 12.

We | do approve | thy cen|sure: *be*|*loved* Cri|tes.
B. Jons. Cynthia's Revels, 5. 11.

Certain prepositions are compounded of a preposition and some other word which is governed by it. The verbal accent now always falls upon the latter, but in our older writers it often fell upon the preposition.

A viscount's daughter, an earl's heir,
Be|*sides* what|: her vir|tues fair|
Added to her noble birth. *Milton.*

Sweet | is the coun|try: *be*|*cause* | full of rich|es.
2 H 2, 5. 7.

—— These declare
Thy good|ness *be*|*yond* thought|: and pow'r | divine|.
P. L. 5.

That make | no diff|'rence: *be*|*twixt* cer|tain dy|ing
And dying well. *Fletcher. Bonduca*, 2. 1.

—— And saw the shape
Still glor|ious, *be*|*fore* whom|: awake | I stood|. *P. L.* 8.

—— We are strong enough,
If | not too man|y : *be*|*hind* yon|der hill|,
The fellow tells me, she attends weak-guarded.
Fl. Bonduca, 3. 5.

Where val|iant Tal|bot : *a*|*bove* hu|man thought|
Enacted wonders. 1 *H* 6, 1. 1.

And ev|er *a*|*gainst* : eat|ing cares|
Lap me in soft Lydian airs. *L'Allegro*.

—— Nor walk by noon,
Nor glitt|'ring twi|light : *with*|*out* thee | is sweet|. *P. L.* 4.

—— The place unknown and wild
Breeds dread|ful doubts| : oft fire | is *with*|*out* smoke|.
F. Q. 1. 1. 12.

—— To answer thy desire
Of know|ledge *with*|*in* bounds| : beyond | abstain|
To ask— *P. L.* 7.

Adverbs which are formed by adding a preposition to the words *where* and *there*, as *wherein*, *whereby*, &c.; *therein*, *thereby*, *thereof*, &c., were often accented on the first syllable by Spenser, Shakespeare, and Milton; but now take the accent on the last.

The adverbs compounded with *all*, as *always*, *also*, &c., now take the accent on the first syllable, but were often accented by our old poets on the second.

It should be mentioned before we close the chapter, that many words which accent the first syllable, when used as substantives, accent the last, when used as verbs, as *fore*|*cast*, *up*|*start*, *o*|*verthrow*, &c., to *forecast*|, to *upstart*|, to *overthrow*|, &c.

CHAPTER V.

QUANTITY.

It has been much disputed, if there be such a thing as quantity in the English language; and more learning has been shown in the discussion, than either good sense or good temper. In matters of this kind, many a difficulty will give way before a clear definition. We will therefore first endeavour to *fix* the meaning of the word.

The Greeks and Latins distinguished between the actual and the metrical quantity of a syllable. As far as regarded the purposes of metre, all their syllables were divided into two great classes, the long and the short. But when they looked to the actual quantity, they felt no difficulty in making nicer distinctions; in holding for example the first syllable of *in-clytus* shorter than the first of *in-felix*, the first syllable of *es-sem* from *sum*, shorter than the first syllable of *es-sem* from *edo*. In all these cases the first syllables were metrically long; but in one set of cases the vowel was long, in the other it was short.

Now whether our metre depend upon quantity or not, we clearly have no metrical distribution of syllables; and therefore can have no metrical quantity, in the sense in which these words have just been used. But the notion that is generally attached to the word quantity, is that which is connected with its metrical value. In this sense, therefore, it may fairly be said, that we have no quantity in the English language.

On the other hand, nobody will deny that in English, as in every other language, there are some syllables which

are longer, that is, which usually require a longer time for pronunciation, than others. Every addition of a consonant must, of necessity, lengthen the syllable; whether the consonant be added at the beginning of the word, as in the examples *ass, lass, glass*, or at the end, as in *ask, asks, ask'st*. In both cases the last syllable is longer than the second, and the second than the first; or,—*if* we choose so to express it—the latter syllables have each of them a longer quantity than the one preceding.

Before we examine the connexion between quantity *thus defined*, and our English rhythms, it will be useful, if not necessary, to make a few remarks upon the quantities of our English vowels; for though, strictly speaking, we have neither long nor short syllables, we have most certainly both long and short vowels.

ORTHOGRAPHY OF THE VOWELS.

In all languages, custom must decide what increase of quantity shall constitute a distinct letter. Most languages range their vowels, as respects time, under two heads, the long vowels and the short; but others, as some of the Irish dialects, range them under three, the long, the middle, and the short vowels. There are reasons for believing, that this division prevailed, at least partially, in the Anglo-Saxon.

The long quantity was marked by Anglo-Saxon writers in two ways; either by placing over the vowel our present acute accent, as in *gód* good, *fúl* foul, which were thus distinguished from *God* God, and *ful* full; or by actually doubling the vowel, thus, *gód* was sometimes written *good*. This latter mode of distinguishing the long quantity still remains, and even of the former some traces were left as late as the sixteenth century. Several writers, in Elizabeth's reign, expressed the sound of the long *e* by *ée*, and wrote *wée* and *fēete* for our modern *we* and *feet*.

When the vowel had no such accent, and was followed by not more than a single consonant, it seems, in the

Anglo-Saxon period, to have represented its ordinary or middle time; when it was followed by a double consonant, or its equivalent,* it must have indicated its shortest time; when followed by two different consonants, it was probably a matter of doubt, which of the two, the ordinary or the short time, was meant to be expressed. My reasons for believing that a double consonant was meant to indicate a short vowel, are the following.

It has been a notion very widely entertained, that accent lengthens the quantity of a syllable; and to a certain extent, this notion may be well founded. We cannot accent the first syllable of *bedight*, without lengthening its vowel, or adding to it the following consonant *bed|ight*. If we wish to keep the short *e*, and also to preserve the last syllable entire, we must dwell on the *d*, or in effect double that consonant, and pronounce the word *bed|dight*. This, I take it, was the origin of the double consonant. Hence, I believe, came that important rule, one of the first established, and the longest retained in our orthography, which orders us to double the final consonant of an accented syllable, when the vowel is a short one.

This rule, though for the most part well understood, and well observed by Anglo-Saxon writers, gave rise to a mode of spelling, which has worked sad confusion in our English orthography. As the short vowel of an accented syllable doubled the final consonant, it came at length to be an established rule, that a double consonant always denoted a short vowel. Hence, in the tenth and twelfth centuries,† we find the consonant frequently doubled, even in unaccented syllables; and so firmly was the system established in the beginning of the thirteenth,

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* By the word *equivalent*, I mean any combination of letters, which serves as a substitute for a duplicated letter. Both in Anglo-Saxon and in modern English, there seems to have been an aversion to the doubling of certain consonants. In modern orthography, we represent a double *k* by *ck*, a double *g* or *ch* by *dg* or *tch*.

† There are a *few* instances of such spelling in Anglo-Saxon MSS.

that we have a long poem, called the Ormulum, in which the consonant is always doubled, whenever it follows a short vowel; *is* and *it* being written *iss* and *itt*.

This peculiar mode of spelling has been ascribed, by some to the ignorance of the writer, by others to the rudeness of a provincial dialect, by a third party to the harsh and rugged pronunciation of an East-English Dane! Whatever we may say to the charge of rudeness, that of ignorance must rest with the critic. The author adopted his system designedly, and warns his transcriber not to violate it. Though inconvenient, it is at least consistent; in this particular, indeed, superior to any of those which have succeeded it.

To the same principle may be traced the vicious spelling, that is found in many English words, and particularly in our monosyllables; for example, in *sea-gull*, *set-off*, *bliss*, *dull*, *buff*, &c. It is rather singular, that though we write *full* with two *l*'s, yet with something like an appreciation of the old rule, which limits the duplication to an accented syllable, we get rid of the superfluous *l* when the word is compounded, and write *hopeful*, *sinful*, &c.

The law, we have just been examining, gave rise to a second, which has had, if possible, a still greater influence in deranging the orthography of our language. As the doubling of the consonant indicated a short vowel, so by the converse rule a single consonant must have indicated a long one; and the vowels must have been long in the following dissyllables, *mone* the moon, *time* time, *name* a name. Now in the Anglo-Saxon there was a great number of words, which had, as it were, two forms; one ending in a consonant, the other in a vowel. In the time of Chaucer, all the different vowel-endings were represented by the *e* final, and so great is the number of words which this writer uses, sometimes as monosyllables, and sometimes as dissyllables with the addition of the *e*, that he has been accused of adding to the number of his syllables, whenever it suited the convenience of his rhythm. In his

works we find *hert* and *herte*, *bed* and *bedde*, *erth* and *erthe*, &c. In the Anglo-Saxon we find corresponding duplicates, the additional syllable giving to the noun, in all cases a new declension, and in most a new gender. In some few cases, the final *e* had become mute, even before the time of Chaucer; and was wholly lost in the period which elapsed between his death and the accession of the Tudors. Still, however, it held its ground in our manuscripts, and *ure* our, *rose* a rose, &c., though pronounced as monosyllables, were still written according to the old spelling. Hence it came gradually to be considered as a rule, that when a syllable ended in a single consonant and mute *e*, the vowel was long.

Such is clearly the origin of this very peculiar mode of indicating the long vowel; and it seems to me so obvious, that I always felt surprise at the many and various opinions that have been hazarded upon the subject. We could not expect much information from men, who, like Tyrwhitt, were avowedly ignorant of the early state of our language; but even Hicks had his doubts, whether the final *e* of Anglo-Saxon words were mute or vocal; and Rask, notwithstanding his triumph over that far superior scholar, has fallen into this, his greatest blunder. Price, whose good sense does not often fail him, supposes this mode of spelling to be the work of the Norman, and the same as the "orthography that marked the long syllables of his native tongue." As if the *e* final were mute in Norman French![*]

One of the results, which followed the establishment of this second principle, was the saving of many of our monosyllables from the duplication of the final consonant. If the presence of the mute *e* indicate a long vowel, by the converse rule its absence must indicate a short one. If the vowel be long in *white*, *pate*, and *rote*, it must be short in *whit*, *pat*, and *rot*.

* Warton's History of English Poetry, Diss. 1. note p. cii.

It appears, therefore, that there have been no less than four systems employed at different periods, to mark the quantity of our English vowels. In the first, the long time was marked by the acute accent; in the second, by a doubling of the vowel; in the fourth, by the mute *e;* while the third system indicated the short time by a doubling of the consonant, and conversely, the long time by a single consonant. In modern practice, the three last systems are, to a certain degree, combined. It would be matter of rather curious inquiry, to trace the several classes of syllables which are subject to their respective laws; and the gradual steps by which the later systems have intruded on the older ones.

These observations may show, how inapplicable to our tongue are the laws, which regulate the quantity of the Greek and Latin. Our earlier critics—a Sydney or a Spenser—talked as familiarly of vowels long by position, as though they were still scanning their hexameters and pentameters; and would have upheld the first syllable of *hilly* as long, despite the evidence of their own senses. The same principles have been acquiesced in, though not openly avowed, by later writers; and Mitford has even given us directions to distinguish a long syllable from a short one. His system is a mere application of Latin rules to English pronounciation, without regard to the spelling. So far it is an improvement upon that of his predecessors; but it is forgotten that the laws of Greek and Latin quantity were for the most part conventional, and derived their authority from usage. Custom with us has laid down no rules upon the subject, and without her sanction all rules are valueless.

We have hitherto denominated certain vowels long and short, as though we considered the only difference between them to be their time; as though, for instance, the vowel in *meet* differed from that in *met* only in its being longer. The truth is, they are of widely different quality. The spelling of many words has remained unchanged, for a

period, during which we have the strongest evidence of a great change in our pronunciation. When the orthography of the words *meet* and *met* was settled, the vowels in all probability differed only in respect of time; but they have now been changing for some centuries, till they have nothing in common between them, but a similarity in their spelling.

In the present state of our language, we have five vowel sounds, each of which furnishes us with two vowels. Though the vowels, thus related to each other, differ only in respect of time, the spelling but rarely shows us any connexion between them.

Short Vowels.	*Long Vowels.*
Fathom.	Father.
Merry.	Mary.
Pill.	Peel.
Poll.	Pall.
Pull.	Pool.

The vowels *o* and *u*, as they occur in *note* and *nut* stand alone, as do also the different dipthongs.

QUANTITY AS AN INDEX OF ENGLISH RHYTHM.

It has been said that our English rhythms are governed by accent; I, moreover, believe this to be the *sole* principle that regulates them. Most of our modern writers on Versification are of a different opinion. I have seen the title of a book* which professed to give examples of verse measured *solely* by the quantity, but have been unable to procure it. Mitford, too, after dwelling on the great importance of accent, seems half to mistrust the conclusions he has come to; for he adds, strangely enough, and not very intelligibly, "variety is allowed for the quan-

* Verse measured with a regard solely to the length of time required in the pronunciation of syllables, the accent and emphasis being entirely unnoticed. Richard Edwards. 1813. 12mo.

tities of syllables, too freely to be exactly limited by rule. A certain balance of quantities, however, throughout the the verse, is required, so that deficiency be no where striking. Long syllables, therefore, must predominate." I do not feel the force of this inference, and much less do I acknowledge it, as one of the essentials of our "heroic verse." Verses may be found in every poet that has written our language, which have neither a balance of quantities, nor a predominance of long syllables; and it asks but little stretch of imagination to suppose a case, in which the predominance of short quantities, so far from being a defect, might be a beauty.

One of our leading reviews has stated, that, "independent of accent, quantity neither is nor ought to be neglected in our versification." In this, if I understand it rightly, I agree. The time is, occasionally, of great importance to the beauty of a verse, but never an index of its rhythm. I suspect, however, that the reviewer looked upon quantity in a more important light. He gives us the following stave, in which the "long syllables" are arranged as they would be in a Latin sapphic, with an accentual rhythm, such as is often met with in our dramatic poets. The object is to show, that such "coincidence of temporal metre" gives a peculiar character to the verse, notwithstanding the familiar arrangement of the accents.

O liquīd strēamlēts to the māin retūrning,
Mūrmurīng wātērs that adōwn the mōuntains,
Rūsh unōbstrūctēd, never īn the ōcean,
Hōpe to be trānquil.

The following stave is then given with the same accentuation, and the same pauses, to show how "a difference of quantities will destroy the resemblance to Latin sapphic."

The hēadlōng tōrrēnt from īts nātīve caverns
Būrstīng resīstlēss, wīth dēstrūctīve fūry
Rōars through the valley, wāstīng with īts deluge
Forēsts ānd hāmlets.

I cannot help thinking, that the reviewer has deceived himself. I do not believe one man in a hundred would be sensible of the artful collocation of the long syllables in the first stave. True it is, that in both these staves, the verse has a peculiar character; but one, I think, quite independent of the quantity. The sameness of the rhythm would alone be sufficient for this purpose. There is no doubt also a great difference in the flow of the two stanzas, but this too, I think, is in a very slight degree owing to the difference in their quantities. The first stave is made up of easy and flowing syllables, while the latter is clogged throughout with knots of the most rugged and unyielding consonants. The mere difficulty of pronunciation might account for that difference of flow, which the reviewer attributes solely to the difference of the quantities.

It is not, however, denied, that the effect may be partly owing to the change in the quantity. There is no doubt that such a change will sometimes force itself upon our notice in a very striking manner. In the staves that follow, the same rhythm has been employed as above, but any jostling of consonants has been studiously avoided;

The busy rivulet in hūmble valley
Slippeth awāy in happiness; it ever
Hurrieth on, a solitūde aroūnd, but
Heaven above it.

The lōnely tārn that sleēps upōn the mōuntain,
Brēathing a hōly cālm arōund, drīnks ever
Of the grēat presēnce, ēven in īts slūmber
Dēeply rejōicing:

The striking difference in the flow of these two stanzas is almost entirely owing to the difference of their quantities.

Before we close this section, I would make an observation on a passage in the review last quoted, which, though it relate to a foreign language, has an indirect bearing on the question now before us. The law of French verse, as regards quantity, is stated to be—the thirteenth

syllable short, the sixth long. Now a French verse can never take a thirteenth syllable, unless it consist of the short vowel sound, which is usually indicated by the *e* final; and as this is the shortest syllable in the French language, the critic risked little, in laying down the first part of his canon. The latter part, I think, is not correct. A strong accent indeed falls on the sixth syllable, but every page of French poetry contains syllables so situated, which cannot, with any show of reason, be classed among the long syllables of the language.

This notice may be useful as showing that, as regards the French, no less than our own tongue, the rhythms that depend on accent are independent of quantity. I believe the same remark might be extended to every living language from India westward.

QUANTITY AS AN ESTABLISHMENT OF RHYTHM.

Our great poets certainly have not paid the same attention to the quantity of their syllables, as to the quality of their letter-sounds. Shakespeare, however, seems to have affected the short vowels, and particularly the short *i*, when he had to describe any quickness of motion.

> Therefore do nimble-pinion'd doves draw love,
> And, therefore, has the wind-swift Cupid wings.
> *R. & J.* 2. 5.
>
> ——— The nimble gunner
> With linstock now the dev'lish cannon touches—
> *H* 5. 3, *Chorus.*

Milton also sometimes aided his rhythm by a like attention to his quantities,

> ——— And soon
> In order, *quit of all impediment,*
> Instant, without disturb they took alarm, *P. L.* 6.

In the following verses long syllables predominate.

> A poor, infirm, weak and despised old man. *Lear*, 3. 2.
> Unweildy, slow, heavy and pale as lead. *R. & Jul.*
> The lowing herds wind slowly o'er the lea. *Gray.*

Through glades and glooms the mingled measure stole,
Or o'er some haunted stream with fond delay
Round a holy calm diffusing,
Love of peace, and lonely musing,
In hollow murmurs died away. *Collins.*

——— Where Meander's amber waves
In ling'ring lab'rinths creep. *Gray.*

Lo! where Mœotis sleeps, and hardly flows
The freezing Tanais through a waste of snows.

The last example is said to have been Pope's favourite couplet; but his reasons for the preference are by no means obvious. The voice, to be sure, lingers with the river; but why so many sibilants?

CHAPTER VI.

RHIME,

is the correspondence, which exists between syllables, containing sounds similarly modified.

When the same modification of sound recurs at definite intervals, the coincidence very readily strikes the ear; and when it is found in accented syllables, such syllables fix the attention more strongly, than if they merely received the accent. Hence we may perceive the importance of rhime in accentual verse. It is not, as is sometimes asserted, a mere ornament; it marks and defines the accent, and thereby strengthens and supports the rhythm. Its advantages have been felt so strongly, that no people have ever adopted an accentual rhythm, without also adopting rhime.

Every accented syllable contains a vowel; hence a rhiming syllable may be divided into three parts—the initial consonants, or those which precede the vowel, the vowel itself, and lastly the final consonants. Rhime may be divided into different kinds, accordingly as one or more of these elements correspond.

The first species is the *perfect* rhime, or that which requires a correspondence in all the three. It is called by the French the rich rhime, and by that people is not only tolerated but sought after. With us it has been very generally discountenanced.

The second kind is *alliteration*, or that in which only the initial sounds correspond. It pervades all our earlier poetry, and long held control over our English rhythms. We do not, however, stop here to discuss its properties;

we shall content ourselves merely with one observation. Rask tells us, that when the rhiming syllables of an Anglo-Saxon verse began with vowels, such vowels were, if possible, different. This rule, which was first laid down by Olaus Wormius, appears to be a sound one. It seems to me a simple deduction from one more general. The alliterative syllables of an Anglo-Saxon verse rhimed, I believe, only with the initial consonants. In very few instances have I found the vowels corresponding. When the initial consonants were wanting, the law of alliteration was looked upon as satisfied, and the vowels, now become the initial letters, were found to be different.

The third and fourth kinds of rhime are the *vowel* and *consonantal*. The former, which required only a correspondence in the vowels, was once common among the Irish; but has never been adopted into English verse. The latter rhimed only with the consonants. It was well known to our ancestors and the kindred races of the north: Olaus Wormius exemplifies it in the following quotation from Cicero: "non docti sed facti." When both the final and the initial consonants correspond, it may be called, for distinction's sake, the *full* consonantal rhime.

In the fifth kind of rhime, the vowels correspond and also the initial consonants; in the sixth, the vowels and final consonants. The former has been generally confounded with alliteration. It was principally affected by those poets, who wrote after the subversion of our regular alliterative rhythms, and may perhaps be conveniently designated as *modern alliteration*. The latter is our *common rhime*, of which we have too much to say elsewhere, to dwell upon it here.

We have hitherto assumed the rhime to be confined to a single accented syllable. Sometimes, however, it reaches to the following syllable, and occasionally to the two following syllables. In such case the supernumerary syllable or syllables must be unaccented. The rhime, when thus extended, takes the names of *double* and *triple* rhime.

It has ever been a rule in our prosody, that, when the rhime becomes double or triple, the unaccented syllables must rhime *perfectly*. King James, in his "Reulis and Cautelis," warns you "quhen there fallis any short syllabis after the lang syllabe in the line, that ze repeit thame in the lyne quhilk rymis to the uther, even as ze set them downe in the first lyne, as for exempyll ze man not say

Then feir nocht
Nor heir ocht.

Bot

Then feir nocht
Nor heir nocht.

repeating the same *nocht* in baith lynis; because this syllabe *nocht* nather serving for cullour nor fute is bot a tayle to the lang fute preceding." The "Reule" is better than the reason. It is but too often violated. Even Chaucer, for the most part so careful in his rhimes, has sometimes broken it. In his roguish apology for the indiscreet disclosures of his Sompnour, he tells us,

Of cursing ought eche guilty man him drede,
For curse wol sle right as assoiling saveth,
And al|so war|e him: of | a signif|*ica*|*vit*.* *Prologue.*

Clare, the Northamptonshire poet, whose poems in general show great facility, has tried his hand at the triple rhime;

Then come | ere a *min*|*ute's gone,*
For the long summer's day
Puts her wings | swift as *lin*|*nets on*
For hieing away;
Then come | with no *doubt*|*ings near*
To fear a false love,
For there's noth|ing with*out* | *thee, dear,*
Can please in Broomsgrove, &c.

* A writ issuing out of Chancery to enforce obedience to the Ecclesiastical Courts.

But one of the commonest and most offensive blunders is the misplacing of the accent, as in the following couplet of Swift,

But as | to com|ic A|ris*toph*|*anes*
The rogue | too vic|ious and too | *prophane* | *is*.

Another, almost as offensive, and perhaps more common, is the ending one of the rhimes with an accented syllable.

Proceed | to Trag|ics: first | Eu*rip*|*ides*
(An au|thor where | : I some|times *dip* | adays,)
Is right|ly cen|sured: by | the Stag|*yrite*
Because | his num|bers: do | not *fadge* | *aright*.

The last syllables of the adverbs ought to be accented, *adays*|, *aright*|. If the reader wish for more examples of the triple rhime, he may consult Swift's letter to Sheridan, from which I have quoted. Out of more than a dozen couplets he may find two or three rhiming decently.

FINAL RHIME,

or that which occurs at the end of a verse, is now almost the only one recognised in our language. It is, however, in all probability, foreign in its origin, and made its way amongst us slowly and with difficulty. As this opinion has been controverted, I will lay the reasons, which led me to form it, briefly before the reader.

In the first place, I know of no poem, written in a Gothic dialect with final rhime, before Otfrid's Evangely. This was written in Frankish, about the year 870. The rhiming Anglo-Saxon poem, which Conybeare discovered in the Exeter MS. can hardly be older than the close of the tenth century; and though other poems contain rhiming passages, I doubt if any of them existed before the ninth. Now we have many rhiming Latin poems written by Englishmen, some as early as the seventh century. This seems to show, that the use of final rhime was familiar to the scholar, before it was adopted into the vernacular language. It may be asked, whence the Latinist

got his rhime, unless from the Gothic conquerors of the empire, as the Romans were confessedly ignorant of it. I would answer, in all probability from the Celtic races; who appear to have retained no small portion of their language, even amid all the degradation of Roman and Gothic servitude. The earliest poems of the Irish have final rhime, and we know that the Welsh used it, at least as early as the sixth century. Some of the Welsh poems have a rhythm strongly resembling that of the early Romance poems. Final rhime is found in both, and was in all probability derived from one common source.

A second reason, that has led me to this opinion, is the peculiar flow of Anglo-Saxon verse. Final rhime has been called a "time-beater;" it separates each verse from the others by a strongly marked boundary, and has ever a tendency to make the sense accommodate itself to these artificial pauses. We find this to be the case even in those alliterative poems, which were written after final rhime had been introduced among us. The verse generally ends with the line, as if the new rhythm had completely overspread the language. But in the *Anglo-Saxon* rhythms, we find the sense running from line to line, and even preferring a pause in the midst of a verse. I incline therefore to think, though the subject is one of difficulty, that final rhime first originated with the Celtic races, that it was early transferred to the Latin, and from thence came gradually into our own language.

The only final rhime, that has been tolerated in our language, is of the sixth kind, or that which requires a correspondence both in the vowels and final consonants. This law is not always observed in those specimens of final rhime, which have come down to us from the Anglo-Saxons. We do not always find the vowel sounds identical, nor the final consonants always corresponding. But when we remember that these verses have never more than three accents, that they are subject to the law of alliteration, and sometimes also contain internal rhime,

that the rhiming syllables, moreover, are sometimes as many as eight or nine in number, we may see reason rather to admire the skill of the poet, than to blame his negligence. When, however, the verse was lengthened and alliteration banished, we had a fair right to expect greater caution, and very rarely indeed does Chaucer disappoint us. His rhimes are, for the most part, strictly correct. The writers who succeeded him seem to have been misled by the spirit of imitation. Many syllables, which rhimed in the days of Chaucer and Gower, had no longer a sufficient correspondence, owing to change of pronunciation. Still, however, they were held to be legitimate rhimes upon the authority of these poets. Hence arose a vast and increasing number of *conventional* rhimes, which have since continued to disfigure our poetry. Pope used them with such profusion, that even Swift remonstrated with him on his carelessness.

Another source of these conventional rhimes was the number of dialects, which prevailed during the 15th and 16th centuries. Some of the Elizabethan writers honestly confined themselves to one dialect, and wrote the same language that they spoke. Others, and among them some of our greatest, allowed themselves a wider license, and, when hard-pushed for a rhime, scrupled not at taking it from any dialect which could furnish it. Spenser sinned grievously in this respect, and grievously has he answered for it. He has been accused of altering his spelling to help his rhime! The charge is silly enough, and to a sensible man carries its own refutation with it. In a large proportion of these cases, the word supposed to have been tampered with, is found to be still flourishing in our country dialects. His real offence, however, was a serious one. It introduced a *vagueness* into our pronunciation, under which the language is still suffering.

The following passage from Puttenham may help to make this matter clearer. "There cannot be in a maker a fowler fault than to falsifie his accent to serve his

cadence, or by untrue orthographie to wrench his words to help his rime, for it is a sign that such a maker is not copious in his own language, or (as they are wont to say) not half his crafts maister; as for example, if one should rime to this word *restore*, he may not match him with *doore* or *poore*, for neither of both are of like terminant either by good orthographie or by naturall sound, therefore such rime is strained; so is it to this word *ram*, to say *came*, or to *beane*, *den*, for they sound nor be written alike, and many other like cadences, which were superfluous to recite, and are usual with rude rimers, who observe not precisely the rules of prosodie. Neverthelesse in all such cases, if necessitie constrains, it is somewhat more tolerable to help the rime by false orthographie, then to leave an unpleasant dissonance to the ear, by keeping true orthographie and losing the rime; as, for example, it is better to rime *dore* with *restore*, then in his truer orthographie, which is *doore*, &c."

Notwithstanding some inconsistency of expression, the critic's meaning is, on the whole, tolerably clear. He prefers a spelling *and* a pronunciation, different from those generally used, to a false rhime. He would have *doore* spelt and pronounced *dore*, though such spelling and pronunciation were vulgar and unfashionable, whenever it was made to rhime with *restore*. It is singular that the provincial pronunciation has now got the upper hand; although we still spell the word *door*, we pronounce it *dore*.

While upon this subject, it may be observed, that *s* and *th* are used in our language, to represent both a whisper and a vocal sound; and these sounds often rhime conventionally. Such rhime may fully satisfy the eye, but it is most offensive to the ear.

> In the fat age of pleasure, wealth, and *ease*,
> Sprung the rank weed, and thrived with large *increase*.
>
> *Pope. Essay on Criticism.*

Soft o'er the shrouds aerial whispers *breathe*,
Which seem'd but zephyrs to the train *beneath*.
Pope. Rape of the Lock.

The rhiming syllables, we have seen, must have a correspondence between the vowels and the final consonants; but here the correspondence ceases; no *perfect* rhime can be allowed. Puttenham warns his reader against rhiming such words as *constraine* and *restraine*, or *aspire* and *respire*; "which rule, neverthelesse, is not well observed by many makers for lacke of good judgment and a delicate ear." It was sometimes violated by Chaucer, and frequently by Pope. The blunders of no writer, however eminent, should weigh with us as authority. The perfect rhime always sounds strangely to the ear, and in some cases most offensively so.

The final rhime may be single, double, or triple. In the rhiming Anglo-Saxon poem, above alluded to, we have all the three. Chaucer seems to have preferred the double rhime; the letter *e*, or some one of its combinations, forming, for the most part, the unaccented syllable. The poets of Elizabeth's reign had no objection to the double rhime; but it was seldom used by Dryden, and still more rarely by Pope. The latter, in Johnson's opinion, was never happy in his double rhimes, excepting once in the Rape of the Lock. The following couplet is, no doubt, alluded to;

The meeting points the sacred hair dissever
From the fair head for ever and for ever!

The triple rhime is properly an appurtenant to the triple measure. In our common measure it is hardly ever found, and seems opposed to the very nature of the rhythm. There are instances indeed, in which the triple rhime closes our common verse of five accents, but it is then always a professed imitation of a foreign model, the *sdrucciolo* rhime,—as in that stanza of Byron,

Oh | ye immor|tal Gods| : what is | the*og*|*ony* ?
Oh | thou too mor|tal man| : what is | phi*lan*|*thropy* ?
Oh ! world | that was | and is| : what is | cos*mog*|*ony* ?
Some peo|ple have | accused | me : of | mis*an*|*thropy*,
And yet | I know | no more| : than | the ma*hog*|*any*
That forms | this desk| : of what | they mean|—ly*can*|*thropy*
I comprehend, for without transformation
Men become wolves on any slight occasion.

Don Juan, 9. 20

The affectation has no other merit than its difficulty.

MIDDLE RHIME,

or that which exists between the last accented syllables of the two sections, may be considered as the direct offspring of final rhime. In the Anglo-Saxon poem already mentioned, each section rhimes, and becomes to many purposes a distinct verse. But when the rhiming syllables were confined to the close of what had been the alliterative couplet, this couplet became the verse, and it was then necessary to distinguish between the middle rhime, if any such were introduced, and the regular final rhime, which shut in the verse.

This middle rhime was most frequently introduced into verse of four accents. In the stanza of *eight* and *six*, as it has been termed, it was very common. In the 16th century it was employed by learned bishops, and on the most sacred subjects; but not with the approbation of Puttenham. That critic was of opinion that "rime or concord is not commendably used both in the end and middle of a verse; unlesse it be in toyes and trifling poesie, for it sheweth a certain lightness either of the matter or of the makers head, albeit these common rimers use it much." The poems of Burns show, that it still keeps its hold upon the people; and Coleridge, who wrote for the few, has used it, and with almost magical effect;

And now there came both mist and snow,
And it grew wond'rous cold,
And ice | mast-*high*| : came float|ing *by*|
As green as emerald.

The ice was here, the ice was there,
The ice was all around,
It crack'd | and *growl'd*| : and roar'd | and *howl'd*|,
Like noises in a swound.

When, as is sometimes the case, the middle rhime occurs regularly, it would perhaps be better to divide the line.

SECTIONAL RHIME,

is that which exists between syllables contained in the same section. It was well known to all the early dialects. According to Olaus Wormius, the consonantal rhime will suffice in the first section; but in the second, there must be a correspondence both between the vowels and the final consonants. The same rule applies to Anglo-Saxon verse.

The origin of this law will, I think, be obvious, when we recollect, that sectional rhime was not a substitute for alliteration, but merely an addition to it. Now in the first section, there was always a probability of finding two alliterative syllables,* and as a section never contained more than three, and generally but two accented syllables, if the *common* sectional rhime were added to the alliteration, this could hardly be effected without a *perfect* rhime. In some few cases, such has really been the result of this union; but, in general, they avoided it by aiming only at *consonantal* rhime. In the second section, where there was generally but one alliterative syllable, a closer correspondence was required.

In tracing the several kinds of sectional rhime, it will be convenient to class them according to the different sections in which they occur.

* See the section headed *alliteration* in the present chapter.

When the section begins with an accent, it will be represented by the figures 1, 2, 3, 4, accordingly as each couple of adjacent accents are separated by *one* unaccented syllable, or the first, the second, or both couples are separated by *two* unaccented syllables.

When the section begins with one unaccented syllable, it will, under the like circumstances, be designated by 5, 6, 7, 8; and by 9, 10, 11, 12, when it begins with two unaccented syllables.

When the section ends with one or two unaccented syllables, we shall represent such ending by subjoining *l* or *ll* to the figure, indicating such section, thus—1*l*. 2*ll*.

We will now arrange our rhimes, and begin with such as are found in the section of two accents.

The section 1. was at all times rare, it generally occurs as the last section of a verse.

But he that in his deed was wiss,
Wyst thai assemblyt: *war* | and *quhar*|.
The Bruce, 2. 268.

But he has gotten to our grief
Ane to succeed him,
A chiel wha'll soundly: *buff* | our *beef* |,
I muckle dread him. *Burns*.

1*l*. was common, and often contained the sectional rhime in Anglo-Saxon.

Sar | and *sor*|ge: susl throwedon.
Pain and sorrow and sulphur bore they. *Cæd*.

Stunede seo brune
Yth | with *oth*|re: ut feor adraf
On wendel-sæ: wigendra scola.

——— Dash'd the brown
Wave, one 'gainst other; and far out drave
On Wendel-sea, the warrior bands. *Alfred*.

——— Strong wæs and rethe
Se the wœtrum weold: *wreah* | and *theah*|te
Manfæthu bearn.

——— Strong was he and fierce
That wielded the waters; he cover'd and o'erwhelm'd
The children of wrath. *Cædmon.*

According to rule, we find both vowels and final consonants rhiming in the *second* section.

Section 2. is sometimes, but rarely, found containing rhime.

Skill | mixt with *will*| : is he that teaches best. *Tusser.*

Will | stoode for *skill*| : and law obeyed lust;
Might | trode down *right*| : of king there was no feare.
Ferrers. M. for M. Somerset, 38.

The section 2*l*. was very commonly rhimed, particularly by the Anglo-Saxon poets. The rhime was mostly double, and sometimes perfect,

Frod|*ne* and *god*|*ne*: fæder Unwines.
The wise and good father of Unwin. *Traveller's Song.*

——— Ac hi halig god
Fer|*ede* and *ner*|*ede*: fiftena stod
Deop ofer dunum: sæ drence flod
Monnes elna.
——— But them holy God
Led and rescued; fifteen it stood
Of man's ells, high o'er the downs—
Sea-drenching flood. *Cædmon.*

——— Fold wæs adæled
Wæt|er of *wæt*|rum: tham the waniath gyt
Under fæstenne.
——— Earth was parted
The waters from the waters,—those that yet won
Under the firmament. *Cædmon.*

Swil|*cum* and *swil*|*cum*: thu meaht sweatole ongitan.
By such and such things thou mayst plainly see, &c.
Alfred.

Light|*ly* and *bright*|*ly*: breaks away
The morning from her mantle grey. *Byron.*

What will you have? Me or your heart again?
Nei|ther of *ei|ther*: I remit both twain.
L. L. L. 5. 2.

This rhiming section not unfrequently closed the couplet in Anglo-Saxon verse.

Tha wæron gesette: *wid|e* and *sid|e*.
They were y-set wide and far. *Cædmon.*

——— Garsecg theahte
Sweart synnihte: *wid|e* and *sid|e*
Wonne wegas.
——— Ocean cover'd
Black with lasting-night, wide and far
Wan pathways. *Cædmon.*

Ofer lichoman: *læn|ne* and *sæn|ne*.
Over the body weak and sluggish. *Alfred.*

The rhiming section *wide and side* became, like many of the others, a household phrase. It still survives in some of our northern dialects.

The section 5 was often selected for the rhime by our later poets.

By *leave* | and *love*|: of God above,
I mean to shew, in verses few,
How through the breers my youthful years
Have run their race. *Tusser.*

Her *look* | was *like*|: the morning's star. *Burns.*

It is too much we daily hear
To *wive* | and *thrive*|: both in one year. *Tusser.*

To *feede* | my *neede*|: he will me leade
To pastures green and fat;
He forth brought me, in libertie,
To waters delicate.
Yet *though* | I *go*|: through death his wo, &c.
Archbishop Parker.

He *to'd* | the *gold*|: upon the board. *Heir of Linne.*

They *rush'd* | and *push'd*| : and blude outgush'd.
Burns. Sheriff Muir.

Let other poets raise a fracas
'Bout *vines* | and *wines*| : and drunken Bacchus.
Burns. Scotch Drink.

And then to see how ye're negleckit,
How *huff'd* | and *cuff'd*| : and disrepeckit.
Burns.

We will now proceed to the verse of five accents.

Herein my foly vaine may plain appear
What *hap* | they *heape*| : which try out cunning slight.
Higg. M. for M. King Bladud.

He *staid* | his *steed*| : for humble miser's sake.
F. Q. 2. 1. 9.

At *last* | when *lust*| : of meat and drink had ceas'd.
F. Q. 2. 2. 39.

——— These kites
That *bate* | and *beat*| : and will not be obedient.
Tam. of the Shrew, 3. 1.

I'll *look* | to *like*| : if looking liking move.
R. & J. 1. 3.

The hous thai tuk, and Southeroun put to ded ;
Gat *nane* | bot *ane*| : with lyff out of that sted.
Wallace, 9. 1655.

Yet *none* | but *one*| : the scepter long did sway,
Whose conquering name endures until this day.
Niccols. M. for M. Arthur, 5.

Thus *might* | not *right*| : did thrust me to the crown.
Blennerhasset. M. for M. Vortigern, 13.

They *playde* | not *prayed*| : and did their God displease.
Blennerhasset. M. for M. Vortigern, 16.

In *fight* | and *flight*| : nigh all their host was slayne.
Higgins. M. for M. King Albanact, 40.

For *hoape* | is *sloape*| : and hold is hard to snatch,
Where bloud embrues the hands that come to catch.
Higgins. M. for M. King Forrex, 18.

I made them all, that knew my name, aghast—
To *shrinke* | and *slinke*| : and shift away for fear.
Higgins. King Morindas, 4.

Their *spite*|, their *might*| : their falsehood never restes.
Baldwin. M. for M. Rivers, 34.

Ne *can* | the *man*| : that moulds in secret cell,
Unto her happy mansion attain. *F. Q.* 2. 3. 41.

No *reach* | no *breach*| : that might him profit bring,
But he the same did to his profit wring.
Spens. Mother Hubbard's Tale.

——— He hath won
With *fame* | a *name*| : to Caius Marcius; these
In honour follows Coriolanus. *Cor.* 2. 1.

With *cuffs* | and *ruffs*| : and farthingales and things.
Tam. of the Shrew, 5. 3,

——— All this division
Shall *seem* | a *dream*| : and fruitless vision.
M. N. D. 3. 2.

When shall you see me write a thing in rhime?
Or *groan* | for *Joan*| ? : or spend a minute's time
In pruning me? When shall you hear that I
Will praise a hand, a foot, a face, an eye,
A *gait*|, a *state*| : a brow, a breast, a waist?
L. L. L. 4. 3.

The rhime is much less common in the last section of a verse.

Bid those beware: who *weene* | to *win* |
By bloudy deeds the crown,
Lest from the height: they *feele* | the *fall* |
Of topsye turvye down.
Higg. M. for M. King Porrex.

Good husbandmen: must *moil* | and *toil* | .
Tusser.

Then ye may tell: how *pell* | and *mell*|,
By red claymores and muskets knell,
Wi dying yell, the tories fell
And whigs, &c. *Burns. Sheriff Muir.*

With foul reproaches and disdainful spight
He vilely entertains: and *will* | or *nill*|,
Bears her away. *F. Q.* 1. 3. 43.

5*l*. was often rhimed by the Anglo-Saxon poets, but rarely by their successors.

Ge*grem*|ed *grym*|me: grap or wrathe—
Grimly enraged he seized in wrath— *Cædmon.*

——— Ne mæg his ærende
His *bod*|a *beod*|an: thy ic wat he inc abolgen wyrth.
Nor may his herald,
His errand do; therefore, I wot, with you enrag'd he'll be.
Cædmon.

To rule the kingdom both wee left and fell,
To *war*|*ring*, *jar*|*ring*: like two hounds of hell.
Higgins. M. for M. King Forrex, 5.

And *will* | *you*, *nill* | *you*: I will marry you.
Taming of the Shrew, 2. 1.

Section 6. also was often rhimed by our old writers.

With *swordes* | and no *wordes*|: wee tried our appeale.
Ferrers. M. for M. Gloucester, 18.

——— In the bed as I lay,
What *time* | strake the *chime*|: of mine hour extreme,
Op*prest* | was my *rest*: with mortal affray,
My *foes* | did un*close*|: I know not which way,
My chamber doors.
Ferrers. M. for M. Gloucester, 60.

——— Dredge with a plentiful hand,
Lest *weed* | stead of *seed*|: overgroweth thy land.
Tusser.

A *wand* | in thy *hand*|: though thou fight not at all,
Makes youth to their business better to fall. *Tusser.*

Then *up* | with your *cup*|: till you stagger in speech,
And *match* | me this *catch*|: though you swagger and screech,
Ad *drink* | till you *wink*|: my merry men each.
W. Scott.

To *teach* and *unteach*|: in a school is unmeet,
To *do* and *undo*| : to the purse is unsweet. *Tusser.*

Both *bear* | and for*bear*| : now and then as ye may,
Then " Wench ! God a mercy" thy husband will say.
Tusser.

This rhiming section sometimes ends the verse.

But hold to their tackling : there *do* | but a *few*|.
Tusser.

Like a demigod here : sit *I* | in the *sky*|. *L. L. L.*

To feel only looking : on *fair*|est of *fair*|.
L. L. L. 2. 2.

The section *6l.* seems to have been a very favourite one for the double rhime. It is only found in verse of the triple measure, or its predecessor the " tumbling verse."

So many as love me, and use me aright,
With *treas*|*ure* and *pleas*|*ure* : I richly requite. *Tusser.*

Who *car*|*eth* nor *spar*|*eth* : till spent he hath all,
Of *bob*|*bing* nor *rob*|*bing* : be careful he shall. *Tusser.*

Not *car*|*ing* nor *fear*|*ing* : for hell nor for heaven.
Tusser.

He *noy*|*eth*, *destroy*|*eth* : and all to this drift,
To strip his poor tenant. *Tusser.*

Tithe *du*|*ly* and *true*|*ly* : with hearty good will,
That God and his blessing may rest with thee still. *Tusser.*

So *due*|*ly* and *true*|*ly* : the laws alway to scan,
That right may take his place.
Ferrers. M. for M. Tresilian, 21.

So *catch*|*ers* and *snatch*|*ers* : toil both night and day,
Not*needy* but *greedy* : still prolling for their prey.
Ferrers. M. for M. Tresilian, 11.

Then *shak*|*ing* and *quak*|*ing* : for fear of a dream,
Half *wak*|*ed* all *nak*|*ed* : in bed as I lay—
My foes did unclose, I know not which way,
My chamber dores.
Ferrers. M. for M. Gloucester, 60.

The Sections with three accents rhime much more rarely than those with two. They differ also from the latter in admitting various dispositions of the rhiming syllables. The rhime will be ranged under the first, second, or third class, accordingly as it exists between the two first accented syllables, the two last, or the two extremes.

Section 1.

Sundry sorts of whips,
As disagreement: *healths* | or *wealths* | decrease|.
Baldwin. M. for M. Rivers, 18.

The | wes *bold* | ge*byld*|: er thu eboren were.
For thee was a dwelling built ere thou wert born.
Ex MSS.

Gasta weardum: hæf|don *gleam* | and *dream*|.
For the spirit-guards—: They had light and joy. *Cædmon.*

For all our good descends from God's good will,
And of our lewdnes: spring|eth *all* | our *ill*|.
Higgins. M. for M. Lord Irenglas, 10.

Section 1*l.*

Tha com ofer foldan: fus sithian
Mær|e *mer*|gen thrid|da: næron metode,
Tha gyta wid loud, &c.

Then gan o'er earth quickly advance,
The great third morn, nor had the Maker
As yet wide land, &c. *Cædmon.*

Cweth se Hehsta: *hat*|*an* sceol|de *Sat*|*an.*
Quoth the Highest, Satan he should hight. *Cædmon.*

Section 2.

——— Some magician's art,
Arm'd | *thee* or *charm'd* | *thee* strong: which thou from heav'n,
Feignd'st at thy birth was giv'n thee, in thy hair.
Samson.

If no mishap men's doings did assail,
Or | that their *acts* | and *facts*|: were innocent.
Higgins. M. for M. King Malin, 1.

Hap|ly to *wive* | and *thrive*| : as best I may.
Tam. of the Shrew, 1. 2.

We | will have *rings* | and *things*| : and fine array.
Tam. of the Shrew, 2. 1.

Yet | she loves *none* | but *one*| : that Marinel is hight.
F. Q. 3. 5. 8.

But Florimel with him : un|to his *bow'r* | he *bore*|.
F. Q. 3. 8. 36.

Section 2*l*.

In sumptuous tire she joy'd herself to prank,
But | of her *love* | to *lav*|ish : little have she thank.
F. Q. 2. 2. 36.

——— And said he wolde
Hire lemman be : wheth|er she *wol*|*de* or *nol*|*de*.
Chau. Man of Lawes Tale.

Section 3*l*.

Thus | they *tug*|*ged* and *rug*|*ged* : till it was ner nyght.
Turnament of Tottenham.

Hav|e I *twy*|*es* or *thry*|*es* : redyn thurgh the route. *Same.*

Sec|*can* soh|te ic and *Bec*|*can* : Seafolan and Theodoric.
Secca sought I and Becca, Seafowl, and Theodric.
Traveller's Song.

The section 5. is much more frequently used for this purpose, particularly with rhime of the third class.

1st Class.

This *blade* | in *bloud*|*y* hand| : perdy I beare.
Higg. M. for M. King Morindas, 1.

And *fair*|ly *fare* | on foot| : however loth.
F. Q. 2. 2. 12.

——— But honour, virtue's meed,
Doth *bear* | the *fair*|est flower| : in honourable seed.
F. Q. 2. 3. 10.

We little have : and *love* | to *live* | in peace|.
Higgins. M. for M. King Morindas, 5.

Still needes I must repented faults forerunne,
Repent and tell: the *fall* | and *foile* | I felt|.

Blenerhasset. M. for M. Vortigern, 10.

A faire persone: and *strong* | and *yong* | of ag|e,
And full of honour, and of curtesie. *Chau. Clerkes Tale.*

2nd Class.

Rather let try extremities of chance,
Than enter|*priz*|ed *praise*|: for dread to disavaunce.

F. Q. 3. 11. 24.

Rocks, caves|, lakes, *fens*|, bogs, *dens*|: and shades of death.

P. L. 2.

Milton here uses rhime to strengthen his accent. His verse wanted such aid, and he has applied it skilfully. His contempt for these "tinkling" sounds never led him to reject them, where they could do good service.

Traistis for trewth: thus was | thai *ded* | in *deed*|.

Wallace, 11. 184.

What lucke had I: on such | a *lot* | to *light*|.

Higg. M. for M. King Locrinus, 18.

I made thy heart to quake,
When on thy crest: with migh|ty *stroke* | I *strake*|.

Higg. M. for M. Lord Nennius, 24.

So lightly leese they all: which all | do *weene* | to *win*|.

Baldwin. M. for M. Tresilian, 1.

3rd Class.

He all their ammunition,
And *feats* | of war | de*feats*. *Samson.*

They *broyles* | at sea|, the *toiles*|: I taken had on land.

Higg. M. for M. King Brenners, 15.

And I amongst my mates, the Romish fryers, felt,
More *joye* | and less | *anoye*|: than erst in Britain brave.

Higg. M. for M. Cadwallader.

And *load* | upon | him *laid*|: his life for to have had.

F. Q. 3. 5. 22.

Their *arm*|our help'd | their *harm*| : crush'd in and bruised.
P. L. 6.

Seeing the state : un*stead*|fast how | it *stode*|.
Sackville. M. for M. Buckingham, 12.

My rule my riches, royal blood and all,
When fortune frownde : the *fel*|ler made | my *fall*|.
Sackville. M. for M. Buckingham, 108.

What horse ? a roan, a crop-ear is it not ?
It is my lord : That *roan* | shall be | my *throne*|.
1 *H* 4, 2. 3.

Section 5*l.* is rarely rhimed.

And do I hear my Jeanie own
That equal transports move her ?
I ask for dearest life alone,
That I | may *live* | to *love* | her. *Burns.*

Some apology may be due for such an overflow of authority. It should be remembered, that these rhiming sections are of the very essence of our vernacular poetry. They form the poetical idiom, the common stock—of which the Anglo-Saxon *Scop* and the *Maker* of Elizabeth's reign alike availed themselves. From the sixth to the sixteenth century, we find the same rhimes again and again recurring in our poetry; and even when banished from what, in courtesy, we call polite literature, we find them still lingering in the songs of the people. Some of them can boast an antiquity, which alone ought to secure them our respect; and others have sunk so deeply into our language, that all who pay attention to philology, must feel an interest in tracing their origin.

INVERSE RHIME

is that which exists between the last accented syllable of the first section, and the first accented syllable of the second. It appears to have flourished most in the fifteenth and sixteenth centuries. I do not remember any instance of it in the Anglo-Saxon, but it is probably of native

growth. A kindred dialect, the Icelandic, had, at an early period, a species of rhime closely resembling the present—the second verse always beginning with the last accented syllable of the first. It is singular that the French had, in the sixteenth century, a rhime like the Icelandic, called by them *la rime entrelassée*. The present rhime differed from both, as it was contained in one verse. The rhime was sometimes of the sixth kind, and sometimes consonantal; but, in the great majority of instances, it was perfect. The inverse rhime is, I believe, the only one in our language that has ever affected a perfect correspondence between the rhiming syllables.

We will begin with the verse of four accents.

These steps | both *reach*| : and *teach* | thee shall |
To come | by *thrift*| ; to *shift* | withal|. *Tusser.*

Some lucky find a flow'ry spot,
For which they never toil'd nor swat,
They drink | the *sweet*| : and *eat* | the fat|.
Burns to J. S.

Where with intention I have err'd,
No other plea I have,
But thou | art *good*| : and *good*|ness still |
Delighteth to forgive. *Burns.*

Take you my lord and master than,
Unless | mis*chance*| : mis*chanc*|eth me|,
Such homely gift of me your man. *Tusser to Lord W. Paget.*

The pi|per *loud*| : and *loud*|er blew|,
The dancers| *quick*| : and *quick*|er flew|. *Burns.*

O Henderson the man! the brother!
And art | thou *gone*| : and *gone* | for ev|er! *Burns.*

May prudence bless enjoyment's cup,
Then rap|tur'd *sip*| : and *sip* | it up|. *Burns.*

The rhime is generally double when the verse is in the triple measure.

Be greedy in spending and careless to save,
And short|ly be *need*|*y* : and *read*|*y* to crave|.
Tusser. January Husbandry.

His breast | full of *ran*|*cour* : like *can*|*ker* to fret|,
His heart like a lion his neighbour to eat.
Tusser. Envious Neighbour.

Your beauty's a flow'r in the morning that blows,
And with|ers the *fas*|*ter* : the *fas*|*ter* it grows|. *Burns.*

—— Come pleasure or pain,
My worst | word is *wel*|*come* : and *wel*|*come* again|.
Burns.

In the verse of five accents the inverse rhime is most frequent, when there are two accents in the first section.

In such | a *plight*| : what *might* | a la|dy doe|.
Higg. M. for M. Queen Estride, 26.

And let | re*port*| : your *fort*|itude | commend|.
Higg. M. for M. King Brennus, 85.

His baser breast, but in his kestral kind,
A pleasing vein of glory vain did find,
To which his flowing tongue and troublous spright
Gave | him great *aid*| : and *made* | him more | inclin'd|.
F. Q. 2. 3. 4.

She must | lie *here*| : of *mere* | neces|sity|.
L. L. Lost, 1. 1.

We plough | the *deep*| : and *reap* | what oth|ers sow|.
Waller.

The following are instances of consonantal and perfect rhimes.

The rich and poor and ev'ry one may see,
Which way | to *love*| : and *live* | in due | degree|.
Higgins. M. for M. King Albanact.

When I am dead and rotten in my dust,
Then gin | to *live*| : and *leave* | when oth|ers lust|.
Hall to his Satires.

For God | is *just*| : in*jus*|tice will | not thrive|.
Higg. M. for M. King Humber.

Thus made | of *might*| : the *might*|iest | to wring|.
Baldwin. M. for M. Rivers, 25.

I fol|low'd *fast*| : but *fast*|er did | he fly|. *M. N. D.* 3. 2.

For all | I *did*| : I *did* | but as | I ought|. *F. Q.* 2. 1. 33.

For he | was *flesh*| : all *flesh* | doth frail|ty breed|.
F. Q. 2. 1. 52.

Weak | she makes *strong*| : and *strong* | thing doth increase|.
F. Q. 2. 2. 31.

If | you were *men*| : as *men* | ye are | in show|,
You would not use a gentle lady so. *M. N. D.* 3. 1.

Vows | are but *breath*| : and *breath* | a va|pour is|.
Love's Labour Lost, 1. 1.

—— Folly in wisdom hatcht
Hath wisdom's warrant, and the help of school
And wit's | own *grace*| : to *grace* | a learn|ed fool|.
L. L. Lost, 5. 1.

O hap|py *love*| : where *love* | like this | is found|.
Burns's Cottar's Saturday Night.

This rhime is much more rare, when the first section contains three accents.

Herein | my fol|ly *vayne*| : did *playne* | appear|.
Higgins. M. for M. King Bladud.

And | by my fa|ther's *love*| : and *leave* | am arm'd |
With his good will and thy good company. *T. of the S.* 1. 1.

But wheth|er they | be *ta'en*| : or *slain* | we hear | not.
R 2, 5. 6.

That brought | into | this *world*| : a *world* | of woe|.
P. L. 9.

For | it is chaste | and *pure*| : as *pur*|est snow|.
F. Q. 2. 2. 9.

For | 'tis a sign | of *love*| : and *love* | to Rich|ard,
Is a strange brooch in this all-hating world. *R* 2, 5. 5.

The double rhime is very rare in the verse of five accents.

The musis freedome graunted them of elde,
Is barde ; | slye *rea|sons : trea|sons* high | are held|.
M. for M. Collingbourn.

The inverse rhime was not unfrequent in the verse of six accents. Spenser loved to close with it his beautiful and majestic stanza.

Whereby | with eas|y *payne*| : great *gayne* | we did | outfet|.
Baldwin. M. for M. Trisilian, 8.

He nev|er meant | with *words*| : but *swords* | to plead | his right|.
F. Q. 1. 4. 42.

By sub|tilty | nor *slight*| : nor *might* | nor might|iest charm|.
F. Q. 1. 11. 36.

And what | I can|not *quite*| : re*quite* | with u|sury|.
F. Q. 1. 8. 27.

So good|ly did | be*guile*| : the *guil*|er of | his prey|.
F. Q. 2. 7. 44.

Therefore | need mote | he *live*| : that *liv*|ing gives | to all|.
F. Q. 3. 6. 47.

And made | that cap|tives *thrall*| : the *thrall* | of wick|edness|.
F. Q. 2. 4. 16.

—— Tried in heaviest plight
Of la|bours huge | and *hard*| : too *hard* | for hu|man wight|.
Milton. The Passion.

ALLITERATION.

The laws which regulate the Anglo-Saxon verse, have been the subject of much speculation. Rask claims the merit of their discovery, and does not affect to hide his triumph over the blindness and stupidity of our countrymen. The opinions of Hickes, Conybeare, and Turner, are submitted to review, and dismissed with an air of very superior scholarship. The extreme deference, with which these claims have been listened to, and the acquiescence which has been paid to them in this country, is the best proof I have met with of that ignorance, with which he and other foreigners have thought fit to charge us.

According to Rask, the law of Anglo-Saxon alliteration is this. In every alliterative couplet, there must be three syllables (and no more) beginning with the same letters,

two in the first section, and one in the second. If the rhiming syllables begin with vowels, such vowels should if possible be different. Each of the three syllables must take the accent. He gives for example the two couplets;

Tha *w*æs after *w*iste	There was after the feast
*W*op up a-hafen.	A cry rais'd.
*E*otenas and *y*lfe,	Giants, and elves,
And *o*rceas.	And spectres.

He adds that *sometimes* in short verses there is but one rhiming letter in the first section.

Now the first thing that strikes us, is, that these are the rules which Olaus Wormius laid down for the regulation of Scandinavian verse. The passage is familiar to all who interest themselves in these matters, and was quoted by Hickes. The merit then of Rask must lie in their application. *Do* the same rules apply to the Anglo-Saxon as to the Icelandic verse?

In the later poems—those of the tenth and eleventh century—these rules partially hold; and I think more closely in the old English poems, which were contemporary with the great mass of Icelandic literature. But the flower of Anglo-Saxon literature was of much earlier date, and here the rules fail in the majority of instances. More than two-thirds of the couplets with four accents, and of the couplets with five more than one-half, have only *two* rhiming syllables. Even of the couplets with six accents, there is a large proportion in the like predicament. We find also in many couplets more than three alliterative syllables. I cannot think that much merit was due for the application of a principle, that fits thus loosely.

These rules had been long recognised as applicable to Icelandic verse. They were not only laid down by Olaus Wormius, but also in the Hattalykia or Metre-key, the well-known Icelandic prosody, composed in the thirteenth century. Several writers had also recognised Anglo-Saxon verse as alliterative, though no one had dis-

covered the laws which governed its alliteration. We have examined the rules which Rask has proposed for this purpose, and will now venture to lay down others, which we think may be trusted to with greater safety.

1st. Every alliterative couplet had two accented syllables, containing the same initial consonants, one in each of the two sections.

2ndly. In a large proportion of instances, particularly in the longer couplets, the first section contained two such syllables. This custom gradually became so prevalent, that after the ninth century it may be considered as the general law.

3rdly. Sometimes, though rarely, the *second* section had two rhiming syllables.

4thly. The absence of initial consonants satisfied the alliteration. As a correspondence in the vowels seems to have been avoided, these syllables generally began with different vowels, when the initial consonants were wanting.

Rask has broadly stated, that the second section cannot admit two rhiming syllables, and has ventured to impugn the conclusions of such a man as Conybeare, because they were opposed to this "law of alliteration." I therefore give the following examples in proof of the third rule.

Cwædon that hie rice : rece mode
Ag|an wol|dun : *and* | swa *eath*|e meah|ton.
Quoth they in wrathful mood, that they the kingdom
Would have, and that with ease they might. *Cædmon.*

Tha Aulixes : leafe hæfde
Thrac|ea cyn|ing : *thæt* | he *thon*|an mos|te.
When Ulysses had leave
Thracia's king that he might thence— *Alfred.*

——— Rathe was gefylled
Heah | cyning|es *hæs*| : *him* | was *hal*|ig leoht.
——— Quick was fulfill'd
The high-king's hest : around him was holy light. *Cædmon.*

On *last* | *leg*|dun : *lath*|um *leod*|um.
At foot they laid on the loathed bands.
Brunanburgh War Song.

The number might easily be increased; but the reader can do this for himself, when we come to the consideration of our Anglo-Saxon rhythms.

In the longer species of verse, when the couplet contained more than six accents, three rhiming syllables in one section were common, both in the first section, and in the second.

Alfred used occasionally three rhiming syllables in the first section, when the couplet contained six, and even when it contained five accents. But such instances are rare.

We also find couplets in which the alliteration is, as it were, double—the same two letters beginning accented syllables in the second section, as in the first. Such instances are far from unfrequent. The coincidence, however, may be accidental.

It should be observed, that in Cædmon and the earlier poets, the initial consonants are not always rhimed correctly. They seem satisfied if the first consonants corres pond, and often make *s* rhime with *sw* or *sc*. After the ninth century, there was in general a more accurate correspondence.

In the alliterative poems of the thirteenth and fourteenth centuries, we find the *vowels* corresponding much more frequently than in Anglo-Saxon. So much was this kind of rhime affected by the writers, who ushered in the reign of Elizabeth, that we have elsewhere called it "modern alliteration." Alliteration indeed, as a system, had long been banished to the North, but every "maker" was hunting after rhime, initial or final, and thus came the last improvement upon the simple alliteration of our ancestors.

But when ambition bleared both our eyes,
And *has*|ty *hate*| : had brotherhode bereft.
Higg. M. for M. King Forrex, 5.

What *hart* | so *hard*| : but doth abhorre to hear.
Francis Segar. M. for M. Richard, 1.

Not *raign*|ing but *rag*|ing : as youth did him intice.
Baldwin. M. for M. Tresilian, 16.

Enregister my mirrour to remaine,
That princes may : my *vic*|es *vile* | refraye|.
Higg. M. for M. King Iago, 8.

Devyded well : we *joint*|ly did | en*joy*|
The princely state. *Higg. M. for M. King Forrex,* 4.

But since thy outside looks so fair and warlike,
And that thy tongue : some say | of *breed*|ing *breathes*|.
Lear, 5. 3.

Wave | rolling af|ter *wave*| : where *way* | they found|.
P. L. 7.

UNACCENTED RHIME.

Hitherto we have assumed that the accent always falls upon the rhiming syllable. There is little doubt, that Olaus Wormius wished to provide against a violation of this rule, when he laid it down, that the rhiming syllables of a section must not follow each other *immediately*. There is, however, one exception, an exception which seems to have arisen from the slender dimensions of an Anglo-Saxon verse, or, as we have hitherto termed it, alliterative couplet. Into verses of this kind, containing only four accents, some poets managed to crowd final rhime, middle rhime, sectional rhime, and alliteration. This could hardly be effected unless the unaccented syllables were put in requisition, as in the following passage;

Flah | *mah* wit|eth : *flan* | *man* hwit|eth
Burg | *sorg* bit|eth : *bald* | *ald* thwit|eth,
Wræc | *fæc* writh|ath : *wrath*|*ath* smit|eth, &c.

The javelin-man fighteth, the archer ——
The borough-grief biteth, ————
The vengeance-hour flourisheth, the anger-oath smiteth.

We have one or two instances of this rhime even in Cædmon, which shews, that the difficulty of joining alliteration and sectional rhime had made the invention familiar at a very early period.

on thone eagum onwlat
Stihth|-*frihth* cyn|ing: and tha stowe beheold
Dreamalease.

On it with eyes glanced
The stalwart king; and the place beheld
All joyless. *Cædmon.*

Frynd | *sind* hie | min|e georn|e: holde on hyra hyge-sceaftum,
Friends are they of mine right-truly, faithful in their heart's deep-councils. *Cædmon.*

In like manner, the narrow dimensions of their verse drove the Icelanders to a similar invention. The rhiming syllables, however, were differently disposed of. The first syllable bore the accent and the alliteration; the second, which of course was unaccented, rhimed with some accented syllable in the same section, and generally with the second alliterative syllable. The rhime was consonantal. This difference of the rhime, together with the different position of the syllables, must have produced effects widely different in the two languages. Perhaps we might infer, that the unaccented rhime was invented, at a period subsequent to the separation of the two races.

In the early part of the sixteenth century, there were instances, in which writers—some of great merit—actually closed their verse with a rhime between unaccented syllables. This arose, no doubt, from the prevalence of the "tumbling verse," of which we shall have more to say hereafter, and which at one time threatened to confound all our notions of rhythmical proportion. Of all our writers of reputation, Wyat most sinned in this way. In some of his smaller pieces, nearly one-fourth of the rhimes are of this nature.

Right true it is and said full yore ago,
Take heed | of him| : that by | the back | thee claw|eth,
For none is worse than is a friendly foe.
Though thee | seme good| : all thing | that thee | deli|teth,
Yet know | it well| : that in | thy bos|ome crep'eth ;
For man|y a man| : such fire | oft times | he kind|leth,
That | with the blase|: his beard | himself | he sing|eth.

In the above stanza Wyat intended to rhime *claweth, deliteth, crepeth*; and also the words *kindleth* and *singeth*.

In the following stave he rhimes *other* with *higher*;

But one | thing yet| : there is | above | all oth|er,
I gave him winges whereby he might upflye,
To hon|our and fame| : and if | he would | to high|er
Than mortal things above the starry skye.

There are also cases in which an unaccented syllable is made to rhime with one accented.

She reft | my heart| : and I | a glove | from *her*|,
Let us see then| : if one | be worth | the oth|*er*. *Wyat.*

And Bac|chus eke| : ensharps | the wit | of *some*|,
Facun|di cal|ices| : quem non | fece|re diser|*tum*.
Higg. M. for M. King Chirunus, 2.

DOUBLY-ACCENTED RHIME

seems to owe its origin to the lavish use of the substantives in *ion*. The facilities of rhime afforded by the endings *ation, ition*, &c., were too great to be resisted, and they were used with such a profusion, as to make a great and certainly not a favourable impression on the language. Now *ion* was sometimes used as one syllable, and then the rhime became double, *a|tion*; sometimes as two syllables, and then the rhime was thrown on the last, *a|tion|*. Sometimes the poet began his rhime with the first syllable, even when he resolved *ion* into two.

What ned|eth gret'er : di|la*ta|tion*' ?
I say by treatise and ambassatrie,
And | by the pop|es : me|di*a|tion*|
They ben accorded. *Chau. Man of Lawes Tale.*

A band | thai maid| : in prew|a il*lu*|*sion*|,
Al | thair pow|er : to wyrk | his con*fu*|*sion*|.
Wallace, 11. 205.

When | they next wake| : all this | di*vis*|*ion*|,
Shall seem | a dream| : and fruit|less *vis*|*ion*|.
M. N. D. 3. 2.

If gra|cious si|lence : sweet | at*ten*|*tion*|,
Quick sight | and quic|ker : appre|*hen*|*sion*,
(The lights of judgment's throne) shine any where,
Our doubtful author hopes to find them here.
B. Jons. Prol. to Cynthia's Revels.

The double accent quickly passed to other terminations.

Her name was Agape, whose children werne,
All three | as one| : the first | hight *Pri*|*amond*|,
The sec|ond *Di*|*amond*| : the young|est *Tri*|*amond*.
F. Q. 4. 2. 41.

Skip|per, stand back| : 'tis age | that *nour*|*isheth*|,
But youth | in la|dies' eyes| : that *flour*|*isheth*|.
Tam. of the Shrew, 2. 1.

A serious blunder was sometimes the result of this practice. There are examples, among the early Elizabethan writers and their immediate predecessors, where *ion* is resolved into two syllables in one line, while, in the one corresponding, it follows the last legitimate accent of the verse; so that we must either increase the proper number of accents, or falsify the rhime. Even Spenser was guilty of this fault;

Who soon as he beheld that angel's face,
Adorn'd | with all : divine | per*fec*|*tion*|,
His cheered heart eftsoons away gan chase
Sad death|, revi|ved : with | her sad | in*spec*|*tion*,
And fee|ble spir|it : in|ly felt | re*fec*|*tion*,
As wither'd weed through cruel winter's tine,
That feels | the warmth| : of sun|ny beams | re*flec*|*tion*,
Lifts up his head, that did before decline,
And gins to spread his leaf before the fair sunshine.
F. Q. 4. 12. 34.

CHAPTER VII.

THE PAUSES,

which serve for the regulation of the rhythm, are three in number; the *final*, *middle*, and *sectional*. The first occurs at the end of a verse, the second divides it into two sections, and the third is found in the midst of one of these sections. It is of great importance, that these pauses should not be confounded with such, as are only wanted for the purposes of grammar, or of emphasis. To keep them perfectly distinct, we shall always designate the latter as *stops*.

There is no doubt, that our stops were at one time identical with our pauses. In the Anglo-Saxon poems, we find the close of every sentence, or member of a sentence, coincident with a middle or final pause. In the works of Cædmon and other masters of the art, we find even the sectional pause so placed as to aid the sense; though I never knew a regular division of a sentence, which thus fell in the midst of a section.

In the present chapter, we shall first examine the pauses in their order—final, middle, and sectional—and endeavour to settle the limits, which mark out their position in a sentence. We will then ascertain in what places of the verse the stops may fall; or, in other words, how far the punctuation of a verse has, at different periods, been accommodated to its rhythm.

THE FINAL PAUSE.

In the Anglo-Saxon, there does not appear to have been any distinction made between the middle and final pauses.

The sections, whether connected by alliteration or not, were always separated by a dot, and were written continuously, like prose. In the old English alliterative poems, we find the alliterative couplet, or the two sections that contained the alliteration, written in one line, like a modern verse. In these poems also we find a marked distinction between the two pauses, but the Anglo-Saxons—so far at least as regarded the pause—appear to have considered each section as a separate verse.

As a general rule, we may lay it down, that the final and middle pauses ought always to coincide with the close of a sentence, or of some member of a sentence. This rule may be best illustrated, by noticing such violations of it, as have at different periods been tolerated in our poetry.

Perhaps there never was a greater violation of those first principles, on which all rhythm must depend, than placing the final pause in the midst of a word. Yet of this gross fault Milton has been guilty more than once.

> Cries the stall-reader "Bless me! what a word on
> A title page is this," and some in file
> Stand spelling false, till one might walk to *Mile-*
> *End* Green. *Sonnet.*

> And fabled how the serpent, whom they call'd
> Opheon, with Eurynome the *wide-*
> *Encroaching* Eve perhaps, had first the rule
> Of high Olympus. *P. L.* 10.

All must remember the ridicule, which was thrown upon this practice in the Anti-Jacobin; but Creech, in the hapless translation to which it is said the envy of Dryden urged him, had in sober earnest realized the absurdity.

> Pyrrhus, you tempt a danger high,
> When you would tear from angry *li-*
> *Oness* her cubs. *Hor. Odes,* 3. 20.

There are many verbs followed by prepositions, which must, for certain purposes, be considered as compounds; and although, in some cases, words may be inserted be-

tween such verbs and their prepositions, yet they will not admit the pause.

With that he fiercely at him flew, and *laid*
On hideous strokes, with most importune might.
F. Q. 6. 1. 20.

Go to the Douglas, and *deliver* him
Up to his pleasure, ransomless and free. 1 *H* 4, 5. 4.

Which from meane place in little time was *grown*
Up unto him, that weight upon him laid;
And being got the nearest to the throne,
He the more easly the great kingdom swaid.
Drayton. M. for M. Wolsey, 43.

Another serious fault is committed, when the final pause immediately follows and separates a qualifying word from the word qualified; as when it thus separates the substantive from its adjective, or other word of like nature.

He joined to my brother John the *olde*
Duches of Norfolk, notable of fame.
Baldwin. M. for M. Rivers, 27.

He answer'd nought at all, but adding *new*
Fear to his first amazement, staring wide
Astonish'd stood. *F. Q.*

——— Sir, if a *servant's*
Duty with faith may be called love, you are
More than in hope, you are possess'd of it.
B. Jons. Ev. Man in his H. 2. 3.

More foul diseases than ere yet the *hot*
Sun bred, thorough his burnings, while the dog
Pursues the raging lion.
Fletcher. Faithful Shepherdess, 1. 2.

As where smooth Zephirus plays on the *fleet*
Face of the curled streams, with flow'rs as many
As the young spring gives. *Fl. Faithful Shepherdess.*

And God created the great whales, and *each*
Soul living, each that crept, which plenteously
The waters generated. *P. L.* 7.

To judgment he proceeded on the *accus'd*
Serpent, though brute; unable to transfer
The guilt on him who made him instrument
Of mischief. *P. L.* 10.

First in the East the glorious lamp was seen
Invested with bright beams, jocund to run
His longitude through Heav'ns high road; the *gray*
Dawn, and the Pleiades before him danc'd. *P. L.* 7.

Even the Anglo-Saxon poets occasionally placed the pause between the adjective and its substantive.

——— Stunede seo *brune*
Yth with othre: ut feor adraf
On Windel sæ: wigendra scola.

——— Dash'd the brown
Wave, one 'gainst other, and far out-drave
On Wendel-sea the warrior bands. *Alfred.*

Again, the pause should not occur immediately between the preposition and the words governed by it.

——— What did this vanity,
But minister communication *of*
A most poor issue? *H* 8, 1. 1.

——— Read o'er this,
And after this, and then to breakfast *with*
What appetite you have. *H* 8, 3. 2.

When any of the personal pronouns immediately follow the verb, either in the dative or objective case, the connexion is too close to admit this pause between them.

I more desirous humbly did *request*
Him shew th' unhappy Albion princes yore.
Higg. M. for M. Induction.

At length I met a nobleman, they *call'd*
Him Labienus, one of Cæsar's friends.
Higg. M. for M. Lord Nennius, 29

——— At hand they spy
That quicksand nigh, with water covered,
But by the checked wave they did *descry*
It plain, and by the sea discolored. *F. Q.* 2. 12. 28.

——— Much better
She ne'er had known pomp; though it be temporal,
Yet if that quarrel fortune do *divorce*
It from the bearer, 'tis a suff'rance panging
As soul and body parting. *H* 8, 1. 3.

And did not manners and my love *command*
Me to forbear, to make those understand,
——— I would have shown
To all the world, the art which thou alone
Hast taught our language.
Beaumont to B. Jons. on his Fox.

——— Let it suffice thee that thou know'st
Us happy, and without love no happiness. *P. L.* 8.

For from my mother's womb this grace I *have*
Me given by Eternal destiny. *F. Q.* 2. 3. 45.

When, however, the pronoun becomes emphatic by antithesis, or when it loses its character as pronoun, and has no reference to any antecedent, this position of the final pause is much less offensive. Yet even in this case caution is necessary.

Here Nature, whether more intent to *please*
Us, or herself with strange varieties— *Denham.*

It is a walk thick set with many a tree,
Whose arched bowes ore hed combined bee,
That nor the golden eye of heaven can peepe
Into that place, nor yet when heaven doth weepe,
Can the thin drops of drizeling rain *offend*
Him, that for succour to that place doth wend.
Niccols. M. for M. Induction.

THE MIDDLE PAUSE

is, in great measure, under the control of the same laws, as regulate the position of the final pause. But as the former has long ceased to have any visible index, and as its very existence has been the subject of doubt and speculation, we find the violations of these laws proportionably more frequent. We have indicated the place of the

middle pause by the colon (:), which must be familiar to the reader, as marking the divisions of our ecclesiastical chaunts.

Whether English verse of four accents ought, in every case, to have a middle pause, is a question of difficulty which may be considered hereafter. There can be little doubt, that every verse with *more* than four accents ought to have the pause. We find this to be the case with the alliterative couplets of the Anglo-Saxons, with the alliterative verses of our old English poems, and with those more regular rhythms, which, chiefly under the patronage of Chaucer, were established in their room. It was not till the middle of the fifteenth century that the dot, which indicated the middle pause, began to be omitted in our manuscripts, and no edition of Chaucer or his contemporaries can be perfect without it.

There are many instances, and some of high authority, in which the middle pause falls in the midst of a word. These, however, should not be imitated.

And negligent securitie and ease
Unbrid|led *sen*|:*sual*|*itie* | begat|.

Drayton. M. for M. 98.

Thy ang|er *un*|:*appeas*|*able* | still rag|es.

Samson Agonistes.

Some rousing motions in me which dispose
To some|thing *ex*|:*traor*'*dinary* | my thoughts|.

Samson Agonistes.

It would be easy to crowd the page with verses of six accents, in which this middle pause, if it exist at all, must divide a word. But the writers of the sixteenth century used a verse of six accents, formed on a very different model from the ordinary one—to wit, containing two sections, one of four, the other of two accents. This difference of origin will, of course, account for the different position of the middle pause.

The following are instances in which the middle pause seems to be badly placed.

And *Re|tie|* : *ric|es* hyr|de
And of Retia's realm the ruler. *Alfred.*

He for despit, and for his tyrannie,
To don | the *ded|* : *bod|ies* a vil|lani|e
Of all our lordes, which had been yslawe,
Hath all the bodies on an hepe ydrawe. *Chau. Knightes Tale.*

O Pallas goddesse Soverayne
Bred out | of *great|* : *Ju|piter's* brayne|.
Puttenham Parth. 16.

And U|na wan|dring *in|* : *woods* | and forrests|. *F. Q.* 1, 2. 9.

But Phlegeton is son of Herebus and Night *
But Her|ebus | son *of|* : *Eter|nity* | is hight|. *F. Q* 2, 4. 41.

Pleas|ure the daugh|ter *of|* : *Cu|pid* and Psy|che late|.
F. Q. 3. 6. 50.

SECTIONAL PAUSE.

We have said that, in Anglo-Saxon verse, the stops, which closed a sentence or a member of a sentence, were always coincident with a middle or final pause. We never meet with these stops in the midst of a section. The sectional pause had, in all probability, a very different origin. In Cædmon we find it before words, on which it is evidently the poet's intention to throw a powerful emphasis. Perhaps we may infer, that the sectional pause was originally a stop, that served the purposes of emphasis, as the others were stops which served the purposes of construction.

Whatever were its origin, we find the sectional pause well known and widely used in the earliest dawn of our literature. It is common in Cædmon, and in Conybeare's rhiming poem it is found in many sections together.

Treow | tel|gade : Tir | wel|gade
Blæd | blis|sade :—†
Gold | gear|wade : Gim | hwear|fade.

* This is not the only verse in the Faery Queen which has *six* accents when it ought to have *five*. Like the Æneid, this noble poem was left unfinished.

† A section missing.

The tree shot forth branches; Glory abounded;
Fruit blessed us;——
Gold deck'd us; Gems enwrapt us.

We shall not here range in order the sections, which have admitted the pause; a chapter will be devoted to that purpose in the second book. At present we shall merely give one or two songs, in which the sectional pause has been studiously affected. The first is by Sir Philip Sydney. The verses are represented as having been "with some art curiously written."

Vir|tue, beau|ty, and speech| : did strike,| *wound*|. *charm*|,
My heart|, *eyes*|, *ears*| ; with won|der, love|, delight|,
First|, *sec*|ond, last| : did bind|, enforce|, and arme|,
His workes|, *showes*|, *suites*| : with wit|, grace, and|* vows might|.

Thus hon|our, lik|ing, trust| : much|, *farre*|, and *deep*|,
Held|, *pearst*|, possest| : my judg|ment, sense | and will|,
Till wrong|, contempt|, deceit| : did growe|, *steal*|, *creep*|,
Bandes|, *fa*|vour, faith| : to break|, defile|, and kill|.

Then griefe|, unkind|ness, proofe| : tooke|, *kind*|led, taught|,
Well ground|ed, no|ble, due| : spite|, *rage*|, disdain|,
But al | alass | in vayne| : my mind|, *sight*|, *thought*|,
Doth him|, his face|, his words| : leave|, *shun*|, refraine|.

For noth|ing, time|, nor place| : can loose|, *quench*|, *ease* |
Mine own | embrac|ed, sought| : knot|, *fire*|, disease|.

Arcadia. Lib. III.

The *curiosity* of these verses is much greater than their merit. The "art" consists in transforming the stops, which separate the words of a sequence, into sectional pauses.

This kind of experiment seems to have been a favourite one in the sixteenth century. Spenser, in one of his eclogues, had already written what he called a Roundle, in which the "under-song" had a sort of jerking liveliness imparted to it, by the free use of these sectional pauses. The piece has very little poetical merit, but is "curiously written."

* False accentuation.

Per. It fell upon a holy Eve,
Wil. Hey | ho| : hol|iday| !
Per. When holy Fathers wont to shrive,
Wil. Now | gin|neth : this roun|delay !
Per. Sitting upon a hill so high,
Wil. Hey | ho| : the high | hill| !
Per. The while my flock did feed thereby,
Wil. The while the shepherds self did spill!
Per. I saw the bouncing Bonnibel,
Wil. Hey | ho| : Bon|nibel|, &c. &c.

Shakespeare has left us a happier specimen.

Come away | come away | *death*| !
And in sad cypress let me be laid ;
Fly away | fly away | *breath*|,
I am slain by a fair cruel maid.

Not a flower | not a flower | *sweet* |
On my black coffin let there be strown,
Not a friend | not a friend | *greet* |
My poor corpse where my bones shall be thrown.
Twelfth Night, 2. 4.

may be divided, like our pauses, into final, middle, and sectional.

In Anglo-Saxon poems, the full stop falls indifferently at the end, or in the middle of an alliterative couplet. Of the two, the middle stop seems to have been preferred. In this particular, the Anglo-Saxon rhythms resemble the more ancient German, and are widely distinguished from the Icelandic. The latter, almost invariably, close their period with the couplet, like our own alliterative poems of the twelfth and thirteenth centuries. As no Icelandic poem can be satisfactorily traced to an earlier date than these English poems, we may conclude, that the northern rhythms were influenced by the same causes, and affected at the same time, and in the same manner, as those of the more southern dialects.

In the metre, used by Chaucer and his school, we generally find the middle stop subordinate to the final; but our dramatists, whose dialogue required frequent breaks in the rhythm, gave to the middle stop all its former importance. The poets of the sixteenth and seventeenth centuries run their lines one into the other, even when they were writing what has been called the heroic couplet —a license that was very slowly corrected by the example of Waller, Denham, and above all of Dryden. The last poet, in his rhiming tragedies, broke his lines without scruple, and avowedly for the purposes of dramatic effect; but in his other works he very rarely indulges in this liberty.

Johnson lays it down as a rule, that, in the midst of a verse, a full stop ought not to follow an unaccented syllable; but that a stop which merely suspends the sense, may. He would object therefore to the rhythm of the following passage.

——— So sung
The glor|ious train | *ascen*|*ding*: He | through Heav'n|
That open'd wide her blazing portals, led
To God's eternal house direct the way. *P. L.* 7.

But, amid all the license of the sectional stop, a rule like this is mere hypercriticism.

It is not easy to trace the steps, by which the sectional stop obtruded itself so generally into English verse. It is probable, that when the alliterative system, upon which our rhythms had been so long modelled, was done away with, much license prevailed as to the position of the middle pause; and consequently of the stop, that was coincident with it. When a more settled rhythm again brought it under rule, the ear had been too much accustomed to such new termination of the period, to take offence at the occasional violation of a law which had been so long neglected. When our dramas came into vogue, the necessities of the dialogue must also have had

great influence. A single verse was sometimes parcelled out between three or four speakers, and frequently into as many sentences. Milton, therefore, had full range to gratify even *his* passion for variety. Had he used this liberty with more discretion, he would have laid the literature of his country under yet greater obligations.

A very favourite stop with Shakespeare was the one before the last accented syllable of the verse. Under his sanction it has become familiar, though opposed to every principle of accentual rhythm.

——— Rich conceit
Taught thee to make vast Neptune weep for aye
On | thy low grave| : on faults | forgiv|en. *Dead*|
Is noble Timon. *T. of A.* 5. 5.

And so his peers upon this evidence
Have found | him guil|ty : of | high trea|son. *Much*|
He spoke and learnedly for life, &c. *H* 8, 2. 1.

Loud | as from num|bers ; with|out num|ber, *sweet*
As from blest voices uttering joy. *P. L.* 3.

——— The humble shrub
And bush | with friz|zled hair| : implic|it. *Last*|
Rose as in dance the stately trees. *P. L.* 7.

When there is a syllable between the stop and the last accent, it does not strike the ear so abruptly.

——— I such a fellow saw
Which made | me think | a man| : a worm| ; *my sin*|
Came then into my mind. *Lear*, 4. 1.

——— Pipes that charm'd
Their pain|ful steps| : o'er | the burnt soil|, *and now*|
Advanc'd in view they stand. *P. L* 1.

——— Thai for joy and pite gret
Quhen that thai with thar falow met
That thai | wend had| : bene dede| ; *for thi*
Thai welcummyt him mar hartfully. *Bruce*, 2. 904.

A stop much favoured by Milton, is that which occurs after the first syllable, when it takes the accent.

Harry to Harry shall, hot horse to horse,
Meet,| and ne'er part| : till one | drop down | a corse|,
1 *H* 4, 4. 1.

Though need make many poets, and some such
As art and nature have not better'd much,
Yet ours for want, hath not so lov'd the stage
As he dare serve th' ill customs of the age—
To make a child, now swaddled, to proceed
*Man,** | and then shoot | up : in | one beard | and weed|.
Past threescore years.
Ben Jons. Prol. to Every Man in his Humour.

Had you, some ages past, this race of glory
Run|, with amaze|ment: we | had heard | your sto|ry.
Waller's Panegyric.

——— Not to me returns
Day|, or the sweet | approach| : of ev'n | or morn|.
P. L. 3.

——— Death his dart
Shook|, but delay'd | to strike| : though oft | invok'd|.
P. L. 9.

——— Hypocrites austerely talk,
Defaming as impure, what God declares
Pure|, and commands | to some| : leaves free | to all|.
P. L.

A stop, which is found in Chaucer, sometimes follows the second syllable when the verse begins with an accent.

——— They weren nothing idel,
The fomy stedes on the golden bridel
Gnaw|*ing,* and fast| : the arm|urers | also |
With file and hammer pricking to and fro.
Chau. The Knightes Tale.

The statue of Mars upon a carte stood
Arm|*ed,* and look|ed grim| : as he | were wood|.
Chau. The Knightes Tale.

* This is the celebrated passage which contains, as is generally supposed, the sneer upon Shakespeare.

——— For the time I study
Vir|tue, and that | part: of | philos|ophy |
Will I apply, that treats of happiness,
By virtue specially to be atchieved.
Tam. of the Shrew, 1. 1.

——— Night with her will bring
Si|lence, and sleep| : list|'ning to thee | will watch|.
P. L. 7.

——— His heart
Distends with pride, and hardening in his strength
Glories ; for nev|er since| : crea|ted man|
Met such embodied force. *P. L.* 1.

This stop, however, like the last, can never close a period.

When the first accent falls on the second syllable, it is very commonly followed by a stop.

It were, quod he, to thee no gret honour
For to be false, ne for to be traytour
To me|, that am| : thy cous|in and | thy broth|er.
Chau. The Knightes Tale.

For it of honour and all virtue is
The root|, and brings | forth: glo|rious flow'rs | of fame|.
F. Q. 6. 2.

With such an easy and unforc'd ascent,
That no stupendous precipice denies
Access|, no hor|ror: turns | away | our eyes|.
Denham. Cooper's Hill.

Are there, among the females of our isle,
Such faults | at which : | it is | a fault | to smile | ?
There are|. Vice once| : by mod|est na|ture chain'd|
And legal ties, expatiates unrestrained. *Pope's Sat.* 7.

This stop was by no means rare in the verse of four accents.

Bot for pite I trow greting
Be na thing bot ane opynnyng
Off hart|, that schaw|is: the ten|dernyss |
Off rewth that in it closyt is. *The Bruce,* 2. 926.

When he gives her many a rose
Sweeter than the breath, that blows
The leaves|, grapes, ber|ries : of | the best|.
Fletcher. Faithful Shepherdess.

Nor let the water riding high,
As thou wad'st in, make thee cry,
And sob|, but ev|er : live | with me|,
And not a wave shall trouble thee. *Fletcher. Fa. Sh.* 2. 1.

Our poets sometimes place a stop after the third syllable, but I think never happily.

The clotered blood for any leche craft
Corrum|*peth*, and | : is | in his bouk|e ylaft|.
Chau. The Knightes Tale.

——— Of the blod real
Of *The*|*bes*, and | : of sus|tren two | yborne|.
Chau. The Knightes Tale.

——— What in me is dark
Illu|*mine*, what | is low| : raise | and support|. *P. L.* 1.

——— How he can
Is *doubt*|*ful*, that | he nev|er : will|, is sure|. *P. L.* 2.

——— If I can be to thee
A *po*|*et*, thou| : Parnas|sus art | to me|.
Denham. Cooper's Hill.

Why then should I, encouraging the bad,
Turn *reb*|*el*, and| · run pop|ular|ly mad| ?
Dryden. Abs. & Arch.

This stop is also found in verse of four accents.

The lord off Lorne wounyt tharby,
That wes capitale ennymy
To the king for his emys sake
Jhon *Com*|*yn*; and| : thoucht | for to tak|
Wengeance. *The Bruce*, 2. 400.

Mortals, that would follow me,
Love *Vir*|*tue*, she| : alone | is free|. *Comus.*

Oft in glimm'ring bow'rs and glades
He met | *her*, and| : in se|cret shades |
Of woody Ida's inmost grove. *Il Penseroso.*

When we see how nearly the freedom of our elder poets approached to license, we may appreciate, in some measure, the obligations we are under to the school of Pope and Dryden. The attempts to revive the abuses, which they reformed, have happily, as yet, met with only partial success.

BOOK II.

CHAPTER I.

ENGLISH RHYTHMS. THEIR ORIGIN.

Our Anglo-Saxon poems consist of certain versicles, or, as we have hitherto termed them, *sections*, bound together in pairs by the laws of alliteration. In some few instances, of comparatively modern date, the bond of union is the final rhime; but generally speaking, this rhime is an addition to the alliteration, and not a substitute for it. In Icelandic poems we sometimes find a section occurring without its fellow; but I have never met with such a case in Anglo-Saxon verse, unless where there has evidently been a section missing.

For the most part these sections contain two or three accents, but some are found containing four or even five. The greater number of these longer sections may be divided into two parts, which generally fulfil all the conditions of an alliterative couplet; and in some manuscripts are actually found so divided. Whether *every* section of more than three accents be compound, may perhaps be matter of doubt. There are certainly many sections of four accents, which can have no middle pause, unless it fall in the midst of a word; for example,

Tha spræc | se of|ermod|a cyn|ing : the ær wæs engla scynost.
Then spake the haughty king, that erewhile was of angels shenest.
Cædmon.

and in the Icelandic verse of four accents, the middle pause is of rare occurrence. But this is not decisive as to their origin; for if a compound section were once admitted, we cannot expect it would still retain all the peculiarities of an alliterative couplet. As many of these sections are obviously compound, it would perhaps be safer to refer them all to an origin, which is sufficient for the purpose, than to multiply the sources of our rhythms, without satisfactory authority.

Such verses and alliterative couplets, as contain a compound section, may well furnish matter for a distinct chapter. We shall, at present, consider those only, which are composed of simple sections.

We have seen, that two accented syllables may come together, if they have a pause between them. This pause, which has been termed the sectional pause, was admitted into the elementary versicle. The verses, however, or alliterative couplets, which contain the sectional pause, are of a character so peculiar, that they may be considered apart from the others, not only without injury to the general arrangement, but with much advantage to the clear understanding of the subject. We shall, at present, then consider only such verses, as are formed of two simple sections, and do not contain any sectional pause. Thus restricted, the elementary versicle or section is formed according to the following rules.

1. Each couple of adjacent accents must be separated by one or two syllables which are unaccented, but not by more than two.

2. No section can have more than three, or less than two accents.

These rules are directly at variance with those which Rask has given. According to him, all the syllables before that, which contains the alliteration, form merely " a

complement," and take no accent. In the following section, to which Conybeare would have given five accents,

Œn|ne hæf|de he swa | swith|ne geworht|ne
One had he so mighty wrought.

no accent falls on the first six syllables, and the alliterative syllable *swith* is the first which is accented! What notion Rask attached to the word accent, I am at a loss to conjecture.*

When the section begins with an accent, we shall represent it by the figures 1, 2, 3, 4, accordingly as each couple of adjacent accents are separated by *one* unaccented syllable, or as the first, the second, or both couples are separated by *two* unaccented syllables.

When the section begins with one unaccented syllable, we shall, under like circumstances, designate it as 5, 6, 7, 8; and by 9, 10, 11, 12, when it begins with two unaccented syllables.

When the section ends with one or two unaccented syllables, we shall represent such ending by subjoining *l*, or *ll*, to the figure indicating such section; thus, 1 *l*, 2 *ll*.

The section of two accents is capable but of two forms, when it begins abruptly, to wit, 1 and 2; but as these may be lengthened, and doubly lengthened, they produce six varieties. It is capable of six other varieties, when it begins with *one* unaccented syllable, and of the like number when it begins with *two*. Hence the whole number of possible varieties is 18.

The section of three accents may take all the twelve forms, and as these may be lengthened and doubly lengthened, its number of possible varieties is 36.

Our verses of two and three accents consist merely of the simple sections; but the verse of four accents is the

* The attempt, which the same critic has made, to trace the early Gothic rhythms, and the Latin hexameter to a common source, appears to me equally fanciful. They that would follow Greek and Latin prosody to the fountain-head, must attack the *Sanscrit*.

representative of the short alliterative couplet, containing two sections, each of two accents. The number then of all the possible varieties is the product of eighteen multiplied into itself, or 324. In like manner, the verse of six accents is composed of two sections, each containing three; and the number of possible varieties is the product of thirty-six multiplied by itself, or 1296. The possible varieties of the verse with five accents is also 1296; to wit, 648 when the first section has two accents, and the like number when it has three.

Of this vast number, by far the larger portion has never yet been applied to the purposes of verse. Probably the rhythms, that would result from some of the combinations, would be too vague, and others too abrupt and uneven in their flow, to yield that pleasure which is always expected from measured language. But there are doubtless many combinations, as yet untried, which would satisfy the ear; and it is matter of surprise, that at a time when novelty has been sought after with so much zeal, and often to the sacrifice of the highest principles, that a path so promising should have been adventured upon so seldom.

When the accents of a section are separated by two unaccented syllables, the rhythm has been called the *triple measure;* and the *common measure,* when they are only separated by a single syllable. It was a favourite hypothesis of Mitford, that these two were the roots, from whence had sprung all the varied measures of our language; and that they were immediately connected with the common and triple times in music. Were the opinion as sound as it is ingenious, we should find these metres standing out in more distinct and bolder relief, the deeper we penetrated into the antiquity of our rhythms. But, on the contrary, we find all our older poems exhibiting a rhythm of a composite and intermediate character; and it is not till a period comparatively modern, that the common and triple measures disentangle themselves from the

heap, and form, as it were, the two limits of our English rhythms. There can be no doubt—for we have contemporary evidence of the fact—that Anglo-Saxon verse was sung to the harp; perhaps it may be granted, that the common and triple times in music were then well-known and familiar, but Mitford's error lay in assuming, that every syllable had its own peculiar note. The musical composer of the present day does not confine each syllable to a single note, and we have no reason for supposing that the Anglo-Saxon was more scrupulous. Had he been so, it would have been impossible to have recited Anglo-Saxon verse with a musical accompaniment, whether in the common, or in the triple time.

ENGLISH RHYTHMS. THEIR CHARACTER.

As there is always a tendency to dwell upon the accented syllable, *cæteris paribus* a verse will be pronounced the more rapidly, the smaller the number of its accents. Hence the triple metre is more suited to light themes, and the common metre to those of a more stately character. With the masters of the art, the rhythm ever accommodates itself to the subject. We find it changing, as far as its range will allow, from the triple to the common measure, or from the common to the triple, as the subject changes from the lively to the sad, from motion to repose, or the contrary. The White Lady's song will afford us an example of the first change,

> Mer|rily swim | we, the moon | shines bright|,
> Down|ward we drift | through shad|ow and light|,
> Un|der yon rock | the ed|dies sleep|
> *Calm | and si|lent, dark | and deep*|. *W. Scott.*

and the song of "my delicate Ariel" of the second,

> Where | the bee | sucks, there | suck I|,
> In | a cows|lip's bell | I lie| ;
> There | I couch|, when owls | do cry|.
> On | the bat's | back I | do fly|

Af|ter sum|mer mer|rily|.
Mer|rily, mer|rily, shall | I live now|,
Un|der the blos|som that hangs | on the bough|.
Tempest, 5. 1.

If there be a *given* number of accents, this change of rhythm will, of course, bring with it an increased number of syllables. This probably misled Pope. He seems to have thought, that, to represent rapid motion, it was sufficient to crowd his verse with syllables; and for this purpose he even added to the number of his accents! Who can wonder at his failure?

Not so when swift Camilla scours the plain,
Flies | o'er th' unben|ding corn| : and skims | along | the main|.

The character of the triple measure may, however, be best illustrated by an example, in which it has been misapplied. A worthy and a pious man describes the guilt and fears of the sinner, in the following jingle;

My soul | is beset|.
With grief | and dismay|;
I owe | a vast debt|
And noth|ing can pay|.

I must | go to pris|on,
Unless | that dear Lord|,
Who died | and is ris|en,
His mer|cy afford|.

With what a different rhythm does his "friend" clothe the subject!

My for|mer hopes | are fled|
My ter|ror now | begins|;
I feel | alas| : that I | am dead|
In tres|passes | and sins|.

Again, as the pronunciation of an accent requires some muscular exertion, a verse is generally the more energetic, the greater the number of its accents. Hence, other things being equal, a verse increases in energy, as its rhythm approaches the common measure, and a verse of

the common measure is most energetic, when it begins and ends with an accented syllable. Hence in great measure the beauty of the following war-song;

Quit | the plough| : the loom|, the mine|,
Quit | the joys| : the heart | entwine|,
Join | our broth|ers : on | the brine|,
Arm|, ye brave|, : or slav|ery|.

For | our homes| : our all|, our name|,
Blast | again| : the ty|rant's aim|,
Brit|ain's wrongs| : swift ven|geance claim|,
Rush | to arms| : or slav|ery|.

Again, what stern energy has Cowper breathed over the spirit of the warrior queen!

When | the Brit|ish : war|rior queen|,
Bleed|ing from| : the Ro|man rods|,
Sought | with an| : indig|nant mien|,
Coun|sel of| : her coun|try Gods|, &c.

How different the rhythm from that, in which he introduces the heart-broken wretchedness of the slave,

Wide o|ver the trem|ulous sea|,
The moon | shed her man|tle of light|,
And the breeze | gently dy|ing away|,
Breath'd soft | on the bos|om of night|, &c.

Sometimes a verse of the triple metre begins with an accented syllable, or as we shall hereafter term it, begins *abruptly*. If it be short, so that the accented syllables be equal, or nearly equal, in number to the unaccented, it combines considerable force and energy with great rapidity of utterance, and is in some cases wonderfully effective.

Thus | said the ro|ver
To's | gallant crew|,
Up | with the black | flag
Down | with the blue|,

Fire | on the main|-top,
Fire | on the bow|,
Fire | on the gun|-deck,
Fire | down below|. *W. Scott.*

When the verse increases in length, the energy with which it begins soon dies away into feebleness; its rapidity, however, remains uninjured. Byron has chosen it, and not unhappily, to embody the tumultuous feelings and passions, and the sad forebodings, which hurried through the soul of Saul before his battle with the Philistine.

War|riors and chiefs | should the shaft | or the sword|
Pierce | me in lead|ing the host | of the Lord|,
Heed | not the corse|, though a king's|, in your path|,
Bur|y your steel | in the bos|oms of Gath|.

Thou | who art bear|ing my buck|ler and bow|,
Should the sol|diers of Saul | look away | from the foe|,
Stretch | me that mo|ment in blood | at thy feet|,
Mine | be the doom | which they dared | not to meet|.

Fare|well to oth|ers, but nev|er we part|,
Heir | to my roy|alty, son | of my heart|,
Bright | is the di|adem, bound|less the sway|,
Or king|ly the death | that awaits | us to-day|.

When a verse or section opens with an accent, followed by two unaccented syllables, the rapid utterance, immediately preceded by muscular exertion, produces in some cases a very striking effect. Force, unless counteracted, always produces motion; the mind, almost instinctively, links the two together; and such a flow of rhythm will frequently raise the idea, not merely of power, but of power in energetic action. Hence in great measure the beauty of the two examples last quoted.

The effect, however, of this particular rhythm is more felt in those metres, which approach nearer to the common measure, and so afford us the advantages of contrast.

——— The gates that now
Stood open wide: belch|ing outrage|ous flame|
Far into Chaos— *P. L.* 10.

A sea of blood: gush'd | from the ga|ping wound|.
F. Q. 1. 8. 16.

——— Then shall this mount
Of Paradise, by might of waves be mov'd
Out | of his place|: push'd | by the horn|ed flood|.
P. L. 11.

——— So steers the prudent crane
Her annual voyage, borne on winds; the air
Floats | as they pass|: fann'd | with unnum|ber'd plumes|.
P. L. 7.

In the common measure, this particular rhythm may also sometimes express, very happily, a sudden change of feeling or of situation.

——— I 'll give thrice as much land
To any well-deserving friend—
But in the way of bargain, mark ye me
I'll cavil on the ninth part of a hair.
Are | the inden|tures drawn|?: shall | we be gone|?
1 *H* 4, 3. 1.

O fairest of creation! last and best
Of all God's works, creature in whom excell'd
Whatever can to sight or thought be form'd
Holy, divine, good, amiable or sweet,
How | art thou lost|: how | on a sud|den lost|! *P. L.* 9.

Occasionally, similar effects are produced by making two unaccented syllables follow the *second* accent in a section;

——— On a sudden open fly
With | impet|uous recoil|: and jarring sound
Th' infernal doors. *P. L.* 2.

'Tis an unruly and a hard-mouth'd horse—
'Twill no unskilful touch endure,
But flings | wri|ter and read|er too|: that sits not sure.
Cowley.

Again, sameness or similarity of rhythm may be made to answer several important purposes. It may be used to bring out more forcibly the points of a contrast;

Ay | if thou wilt | say ay|: to my | request|,
No | if thou wilt | say no|: to my | demand|. 3 *H* 6, 3. 2.

Not sleep|ing to | engross| : his i|dle bod|y
But pray|ing to | enrich| : his watch|ful soul|. *R* 3, 3. 7.

It will also aid in calling up in the mind the idea of succession;

So man|y ho|urs : must | I tend | my flock|,
So man|y ho|urs : must | I take | my rest|,
So man|y ho|urs : must | I con|template|, &c. 3 *H* 6, 2. 5.

O|ver hill| : o|ver dale|,
Tho|ro flood| : tho|ro fire|,
O|ver park| : o|ver pale|,
Tho|ro bush| : tho|ro brier|,
I must wander, &c. *M. N. D.*

Milton often represented in this way, a *multitudinous* succession. He used, for the same purpose, a recurrence of similar sounds, and sometimes mere alliteration;

An|guish and doubt | and fear| : and sor|row and pain|.
P. L. 1.

With ru|in up|on ru|in : rout | on rout|,
Confu|sion worse | confoun|ded— *P. L.* 2.

O'er shields | and helms| : and hel|med heads | he rode|.
P. L. 6.

Well have we speeded, and o'er hill and dale
For|est and field | and flood| : tem|ple and tow'er|,
Cut shorter many a league. *P. R.* 3.

The peculiar nature of Anglo-Saxon poetry allowed great scope for the recurrence of the same rhythm, and the ear of the Anglo-Saxon poet seems to have been most sensitively alive to its beauty. In those *parallelisms*, as Conybeare has termed them, which form so striking a feature of their lyric poems, we find the rhythm evidently formed upon the same model. It often rises and falls, in the two passages, with a flow and with pauses almost identical.

When the accent is strongly marked, the rhythm has a precision, which often gives it much force and spirit. Alliteration is sometimes used for this purpose;

On last | leg|dun : lath|um leod|um.
At foot they laid on the loathed bands.
The Brunanburgh war-song.

——— Courage yields
No foot | to foe| : the flash|ing fi|er flyes|
As from a forge. *F. Q.* 1. 2. 17.

When, on the contrary, the rhythm rests on weak and secondary accents, it has that character of languor and feebleness, which Milton seems to have affected, whenever he had to describe an object of overwhelming dimension or difficulty.

Insu|pera|ble height| : of lof|tiest shade|,
Cedar and pine and fir— *P. L.* 4.

——— A dark
Illim|ita|ble o|cean : with|out bound|. *P. L.* 2.

——— Craggy cliff that overhung
Still | as it rose| : impos|sible | to climb|. *P. L.* 4.

Here | in perpet|ual : ag|ony | and pain|. *P. L.* 2.

So he | with dif|ficul|ty : and la|bour hard|
Mov'd on|, with dif|ficul|ty : and la|bour he|. *P. L.* 2.

Cædmon and other Anglo-Saxon poets generally marked an emphatic word by means of the sectional pause. They generally prefaced in this way the name of the Deity.

Tha wœ|ron geset|te : wid|e and sid|e
Thurh | geweald|—*god*|*es* : wul|dres bearn|um.
They were y-set, wide and far,
Through the power of God, for the sons of Glory. *Cædmon.*

Among later writers, we occasionally find the *middle* pause used for the like purposes;

With huge | force and| : *in*|supporta|ble might|.
F. Q. 1. 7. 11.

——— Firm they might have stood
Yet fell| ; remem|ber and| : *fear* | to transgress|. *P. L.* 6.

ENGLISH RHYTHMS. THEIR HISTORY.

It may be doubted, whether the earliest rhythms, that were known to our Race, were accentual or temporal. We have poems written by Englishmen as early as the seventh century, and others which were probably written in the fourth; and in none of these are found the slightest traces of a temporal rhythm. But we must remember, that the Goths were a people very differently situated from those, which regulated their metres by the laws of quantity. The Hindoos, Greeks, and Latins, were *settled* races; and were not till a late period in their history, subject to any of those convulsions, which change the character and fortunes of a people. The other tribes, which formed the Indo-European family—the Celts, the Goths, the Slaves—appear almost from the first as *migratory* hordes; and traversed one-fourth of the earth's circuit as fugitives or invaders. It is possible, that these fearful changes may have wrought the same revolution in their poetry, that their own invasions seem afterwards to have effected in the prosodial systems of Greece and Rome.

Again, there can be little doubt, that the Greek and Latin metres were mere varieties of the Sanscrit; and that the three races derived their rhythms from one common source. Now the early Gothic dialects, in their *syntax* and their *accidence*, approach the Sanscrit full as nearly as do the Greek and Latin; it is probable, therefore, that they may at one time have no less resembled the Sanscrit in their *prosody*.

As, however, no temporal rhythms are to be found in our literature, this is an inquiry rather curious than useful. A more important question is—what are the forms in which *accentual* rhythm made its first appearance amongst us.

If the Song of the Traveller were composed in the fourth century, there must have been great variety of

rhythm even at that early period; as there certainly was in the seventh century, when Cædmon wrote. It is, however, probable, that the earliest rhythms were of a simpler and more uniform character. The short verses, which are found in the Anglo-Saxon war-songs, have at once a character of simplicity, and one which shows most strikingly the advantages of the initial rhime or alliteration. Most of the alliterative couplets have only four accents—very few indeed have so many as six. The second section, almost invariably, begins with an alliterative syllable, and in most cases the first section also. Hence the flow of the rhythm is abrupt and forcible; or, to use language more familiar than correct, it is generally *trochaic* or *dactylic*.

The abrupt commencement of the second section was doubtless the chief reason, why the middle pause was so important in Anglo-Saxon poetry. The sharp and sudden division between the two sections was well fitted for the termination of a period; and we accordingly find more sentences ending in the middle, than at the end of a couplet. This is a very striking peculiarity of Anglo-Saxon verse.

When writing on more serious subjects, the Anglo-Saxon poet generally lengthened his rhythms, and frequently employed couplets of six or even seven accents. The sections also more commonly began with unaccented syllables; but the middle pause still retained its importance.

When a section contained three or more accents, it generally approached more nearly to the common measure, than to the triple; but that the flow of the triple measure was neither unknown nor altogether disfavoured, is clear from several passages in the Song of the Traveller. In most cases, however, the rhythm was not sufficiently continuous, to give it that marked and peculiar character which is observable—and sometimes very obtrusively so—in modern versification.

The authority of Bede seems to be decisive against

Anglo-Saxon *metre*, meaning by that word any law, which confines the rhythm within *narrow* bounds, either as to the number of syllables or of accents. Our scholars were probably the first to bend the neck to the yoke; and the ecclesiastical chants seem to have been the chief means of spreading it among the people.

Accentual rhythms with four accents were in frequent use, among our latinists, at a very early period; but were not adopted into our vernacular poetry till the twelfth century. The influence of this new metre was very widely felt, even in our alliterative poetry. One of the distinctions between the rhythm of Layamon and of his Anglo-Saxon predecessors, is the great number of rhiming couplets formed upon this model.

But the accentual verse of fifteen syllables, formed after the *Tetrameter Iambic Catalectic*, and which overspread the Greek and Latin churches in the eleventh and twelfth centuries, worked the *greatest* changes in our English rhythms. The long verses of six or seven accents, in which were written the Lives of the Saints, and so many other works of the twelfth and thirteenth centuries, were its direct descendants; and, through these, we may connect it with our psalm metres, and other varieties of what are sometimes called our Lyric Measures. Their influence also on our alliterative poetry produced, in the thirteenth century, that variety, which we have designated as the Old English alliterative metre. In this metre, the verses had seldom less than six, and generally seven accents, of which the first section contained four; whereas, in Anglo-Saxon verse, the section which contained the four accents was generally the second. The middle pause too, was invariably subordinate to the final. The rhythm inclined very generally to the triple measure. In this metre were written some of our best, though least known, romances, and some of our finest satires. It lingered in Scotland, and in the north of England, till the reign of Elizabeth.

After alliteration, as a system, had been lost, some

writers wished to unite the utmost license of alliterative rhythm with the forms of metrical verse. Hence, we had lines of four, five, or six accents, and which contained every variety of rhythmical flow, arranged in staves, frequently of the most complex structure. I have borrowed a term used by a royal critic, and called these slovenly verses the "tumbling" metre. Skelton and many of his contemporaries patronised it.

The short and rhiming couplets of four, five, or six accents, in which some of our earlier romances were written—King Horn, for example—seem to be the lineal descendants of the rhiming Anglo-Saxon poems. They differ from their predecessors, merely in dropping the alliteration, and confining the rhime within narrower limits; the rhythm is but slightly changed. The same short verses are found, strongly affected by foreign influences, in the *lays* and *virelays* of the fourteenth and fifteenth centuries; and there can be little doubt that the "short measures" of Skelton, "pleasing only the popular eare," which Puttenham so strongly inveighs against, were handed down by tradition, as the genuine representatives of the same venerable stock.

Our heroic verse, as it has been called of late, was formerly known by the more homely appellation of *riding rhime*. It was familiarly used by our countrymen, in their French poems, as early as the 12th century; but Hampole, or whoever was the author of the Pricke of Conscience, appears to have been the first who wrote in it any English poem of consequence.

Chaucer strictly confined this rhythm to five accents, but certainly allowed himself great freedom in the number of his syllables. His rhythm, however, always approaches that of the common measure, and is widely different from the impudent license of the tumbling metre. The writers of Elizabeth's reign, though they introduced the Alexandrine, tied the verse of five accents to greater precision; and in this they were followed by Milton. The school of

Dryden and Pope narrowed its rhythm yet more; and as they left it, it has since continued.

This slight notice may prepare the reader for the use of certain terms, which it has been found convenient to employ in the following chapters. Before, however, we proceed, I would call his attention to a subject, very nearly connected with the one before us, and upon which, as it seems to me, very serious mistakes have prevailed of late years.

ELISION.

From the fourteenth to the sixteenth century, the pronunciation of our language varied much in different counties. In some the shorter vowels were very generally elided, in others they were scrupulously preserved. Some writers always pronounced the following words with two syllables, *enmye*, *destnye*, *victry*, *counslour*, &c. and wrote them accordingly; while others, who sometimes gave them an additional syllable, wrote them either with a mark of elision *en'my*, or in full *enemy*. The right to drop a syllable is claimed by our modern poets, in many hundreds of instances; but whether the spelling should warn the reader of their intention to exercise such right, has been doubted.

As this is, in some degree, a question of orthography, which is so much a matter of convention, we will first inquire what has hitherto been the prevailing usage.

During the reign of Elizabeth, we find the orthography far more generally accommodated to the rhythm in poems of a strict and obvious metre, than in those where the rhythm was loose—in the poems of Churchyarde, Gascoigne, and other writers of the ballad stanza, than in the works of our dramatists. We may conclude, therefore, that the printers were at that time ready to assist, and, as far as their knowledge went, actually did assist the reader in the scansion of the verse.

Shakespeare, it is well known, never printed his works;

the first folio, now, in more than one sense, *dear* to the collector, was edited by the players. We cannot expect that the orthography would be more attended to than the sense, which is often obscure and even unintelligible. We may find the same word spelt two and even three different ways in the same page; the contracted word is often found written at full length, and the word which has its full quota of syllables, is found contracted. But, on the whole, there is evidently a wish to spell according to the pronunciation.

The Paradise Lost was printed during the blindness of Milton, under the supervision of his nephew. Some classes of words had their contractions indicated, and others not; for instance, the elision of the final vowel is noticed in the article, but not in other words. Bentley observes that Milton "in thousands of places melts down the vowel at the end of a word, if the following word begins with a vowel. This poetical liberty he took from the Greeks and Latins;* but he followed not the former, who strike the vowels quite out of the text, but the latter, who retain them in the line, though they are absorbed in the speaking." Therefore to help "such readers as know not, or not readily know where such elision is to take place," he marks such vowels with an apostrophe. He seems also to have distinguished between words, that regularly elided the short vowel, and those, which did so only occasionally, writing *weltring* without an apostrophe, but *conq'ror* with one. Milton's next editor, Newton, somewhat varied the orthography. He warns the reader of the elision of the short vowel after the long one, as in *riôt*, *being*, &c., and wrote *prisôn*, *reasôn*, instead of Bentley's *pris'n* and *reas'n*. Later editors "have endeavoured to deserve well of their country," by clearing Milton's page of these deformities. The merit of the task cannot well be *less* than its difficulty.

* Bentley was a Greek scholar, but certainly *not* an English one; see p. 70.

It would not be difficult to assign a motive for the strong feeling, that has prevailed during the last half century, against the old and "barbarous" orthography. Though Tyrwhitt objected to Urry's mode of marking the final *e* when vocal, *swetè*, *halvè*, &c., as "an innovation in orthography," and "apt to mislead the ignorant reader, *for whom it only could be intended*," he must have been conscious, that upon this subject (perhaps the most difficult that can be submitted to an English scholar) no reader could be more ignorant than himself. But there was little fear of criticism, and who would *volunteer* a confession of ignorance? Even Gifford, whose stern good sense, and austere honesty might, one would have thought, have stemm'd the current, boasts of rescuing Jonson from "the uncouth and antiquated garb of his age;"* and when editing Massinger, prides himself upon the "removal of such barbarous contractions, as conq'ring, ad'mant, ranc'rous, ign'rant, &c." Yet it would be easy to point out many hundreds of verses, the right reading of which, owing to these "silent reforms," has ever since been a mystery to the general reader; and *some*, which I suspect, it would have puzzled the editor himself to have scanned correctly.

Those who object to the "syncopes and apocopes," belong chiefly to two classes. In the first place, there are some, who presume upon the reader's knowledge, and think with Tyrwhitt, that he who knows not where to contract the *es* and the *ed*, that is, the terminations of the plural and of the perfect, "had better not trouble his head about the versification of Chaucer." There are others, who think the elision or the pronunciation of the

* He proceeds with strange inconsistency, and a singular forgetfulness of what was the real usage of the time, to observe "The barbarous contractions therefore, the syncopes and apocopes which deformed the old folios (for the quartos are remarkably free from them) have been regulated, and the appearance of the poet's page assimilated in a great degree to *that of his contemporaries*, who spoke and wrote the same language as himself."

vowel a matter of indifference, and that if the ear be not offended by any "cacophony," the rhythm must be satisfied.

I would submit to the first of these classes, the three following lines, which were once brought forward to show that our heroic verse would admit three syllables, in any one of the three first feet;

Ómĭnous | conjecture on the whole success.
P. L. 2. 123.

A pil|lar of státe | deep on his front engraven.
P. L. 2. 302.

Celestial spir|its in bón|dage nor the abyss.
P. L. 2. 658.

and also the two lines, which Bishop Newton quotes, to prove that our heroic verse would admit either a "dactyle" or an "anapœst;"*

Hurl'd headlong flaming from th' ĕthĕrĕal sky. *P. L.* 1. 45.
Mўrĭads though bright! if he whom mutual league—
P. L. 1, 87.

Now, if the most admired of Milton's editors were ignorant of the real number of syllables contained in the words, *ethereal* and *myriads;* if a critic of Tyrwhitt's reputation did not know that *ominous*, *pillar*, and *spirit* were to be pronounced *om'nous*, *pill'r*, and *sp'rit;* can we fairly expect such knowledge to flash, as it were by intuition, upon the uninstructed reader?

Of late years, however, the *fashionable* opinion has been, that in such cases the vowel may be pronounced without injury to the rhythm. Thelwall discovered in Milton "an *appogiatura*, or syllable more than is counted in the bar," and was of opinion that such syllables "constitute an essential part of the expressive harmony of the best writers, and should never in typography or utterance

* The reader need hardly be told how confused are the Editor's notions upon the subject of *accent* and *quantity*.

be superseded by the barbarous expedient of elision." He marks them with the short quantity, and reads the following verses one with twelve, and the other with thirteen syllables!

Covĕring the beach, and blackĕning all the strand. *Dryden.*

Ungrateful offĕring to thĕ immortal powĕrs. *Pope.*

But there are men, entitled to our respect, whose writings, to a certain extent, have countenanced this error. Both Wordsworth and Coleridge use certain words, as though they still contained the same number of syllables, as in the time of Shakespeare. Thus they make *delicate* a dissyllable, yet would certainly shrink from pronouncing it *del'cate.* The associations connected with this Shakespearian dissyllable were doubtless the motive; but they are purchased much too dearly if the rhythm be sacrificed. The pettiness of the delinquency cannot be pleaded; for if a short and "evanescent" syllable may be obtruded, so may also a long one.

That the poets and critics of Elizabeth's reign did not entertain the same opinion on this subject, as their editors, is certain. "This poetical license," Gascoigne observes, "is a shrewde fellow, and covereth many faults in a verse, it maketh wordes longer, shorter, of mo syllables, of fewer —and to conclude, it turkeneth all things at pleasure; for example—*orecome* for *overcome*, *tane* for *taken*, *power* for *powre*, *heavun* for *heavn*, &c." Gabriel Harvey, after entering his protest against the use of *heavn*, *seavn*, *eleavn*, *evn*, *divl*, &c., as dissyllables, the same being contrary to the received pronunciation of the day, proceeds, "Marry, I confesse, some wordes we have indeed, as *fayer* either for beautiful or for a marte, *ayer* both pro aere and pro hærede, for we say not *heire*, but plaine *aire** for him to,

* The old English *eyr* a son, answering to the Dutch *oir* an offspring, was first spelt with an *h*, during the 16th century; the pedantry of the age, of course, seeing nothing but a Latin original, *hæres*. In like manner, our modern man of travel writes *suit* with an *e*, *suite;* though the word has formed part of our vulgar tongue since the days of Alfred.

(or else Scoggins's *aier* were a poor jest), whiche are commonly and maye indifferently be used either wayes. For you shall as well and as ordinarily heare *fayer* as *faire*, and *aier* as *aire*, and both alike, not only of dyvers and sundrie persons, but often of the very same; otherwhiles using the one, otherwyles using the other; and so *died* or *dyde*, *spied* or *spide*, *tryed* or *tryde*, *fyer* or *fyre*, *myer* or *myre*, with an infinite number of the same sorte, sometime monosyllaba, sometime polysyllaba." He also objected to some of Spenser's "trimetra" (that is, English verses written on the model of the Trimeter Iambic) that they had a foot too many, unless it were "sawed off with a payre of syncopes, and then should the orthographie have testified so muche; and instead of *heavenli virginals*, you should have written *heavnli virgnals*, and again, *virgnals* againe in the ninth, and should have made a curtoll of *immerito* in the laste, &c." Hence it is clear that the "barbarous contractions" so much inveighed against, are not chargeable upon the ignorance of the printer; they form part of a system of orthography, deliberately adopted by men of education, to suit a particular state of our language; and it seems to be as absurd, to exchange these peculiarities of spelling for those of modern date, as it would be to pare down the language of Homer to the *Atticism* of the Tragedians. The blunders of the transcriber and printer consisted chiefly in *misapplying* the orthography of the day; it is the duty of an editor (and sometimes *not* an easy duty) to correct these blunders, and not to shrink from the responsibility, under the pretence of purifying the text. The works of Burns have the spelling accommodated to the rhythm; why not those of Shakespeare and his contemporaries?

ARRANGEMENT OF THE SUBJECT.

In the next chapter we shall consider those verses which consist of a single section; or, in other words, our verses of two and three accents. The third chapter will

be devoted to the verse of four accents; the fourth to such verses of five accents, as contain two in the first section; and the fifth to such verses as contain three. The sixth chapter will discuss the verse of six accents. In the seventh we shall consider those verses which contain a compound section; and in the last, those which admit the sectional pause.

CHAPTER II.

VERSES CONSISTING OF A SINGLE SECTION.

In certain staves, we meet with lines containing only *one* accent. These in the 13th and 14th centuries seldom contained more than one or, at most, two syllables; and seem to have been known by the expressive name of *bobs*, that is pendants. They will be noticed in the last book; for in no point of view can they be considered as verses. The same may be said of the lines containing one accent and *three* syllables, which some of our modern poets have patronized;

Hearts beat|ing
At meet|ing,
Tears start|ing
At part|ing.

It would be absurd to call these lines verses. Two of them, if joined together, would form the section 6 *l.* with the double rhime—a rhiming section, which, for ages has been familiar to our poetry. They ought to have been written accordingly.

VERSE OF TWO ACCENTS.

The section 1. of two accents is rarely met with as an independent verse. The cause was evidently its shortness. Shakespeare, however, has adopted it into that peculiar rhythm, in which are expressed the wants and wishes of his *fairy-land*. This rhythm consists of abrupt verses of two, three, or four accents; it belongs to the common measure, and abounds in the sectional pause.

Under Shakespeare's sanction, it has become classical, and must now be considered as the *fairy dialect* of English literature.

On | the ground|
Sleep sound,
I'll | apply|
To | your eye|,
Gentle lover, remedy.
When | thou wak'st|,
Thou tak'st
True | delight|
In | the sight|
Of thy former lady's eye. *M. N. D.* 3. 2.

The section 1 *l.* was common in those short rhythms, which abounded in the 16th century under the patronage of Skelton, Drayton, and others their contemporaries. Campion actually wrote a madrigal in this measure, which he called the Anacreontic;

Fol|lowe, fol|lowe,
though | with mis|chiefe
arm'd | like whirle|-wind
now | she flies | thee;
time | can con|quer
loves | unkind|nes;
love | can al|ter
times | disgrac|es;
till | death faint | not
then, | but fol|lowe.

2.

Could | I catch | that
nimb|le tray|ter
skorn|full Law|ra,
swift|-foote Law|ra,
soone | then would | I
seeke | avenge|ment;
what's | th' avenge|ment?
ev'n | submisse|ly
pros|trate then | to
beg | for mer|cye.

Sections 2. 2 *l.* are not uncommon;

The steel we touch,
Forc'd ne'er so much,
Yet still removes
To that it loves,
Till there it stays;
So | to your praise|,
I turn ever;
And though never
From you moving
Hap|py so lov|ing. *Drayton.*

But the Section 5. was, as might have been expected, the chief staple of these short rhythms;

Most good | most fair|
Or things | most rare|
To call | you's lost|,
For all | the cost|
Words can bestow
So poor|ly show|
Upon | your praise|,
That all | the ways|
Sense hath | come short|. *Drayton.*

Section 6. was sometimes met with;

1.
Pleasure it ys
To here I wys
The birds syngynge!
The dere | in the dale|,
The shepe | in the vale|,
The corne spryngyng,
2
Gods purveyance
For sustenance,
It is for man! &c.
Ballet, written about 1500.

VERSE OF THREE ACCENTS.

The Sections 1. and 1*l.* with three accents are frequently met with. There is one kind of metre in which these verses occur alternately. It has been revived by Moore;

Fill the bumper fair,
Ev'ry drop we sprinkle,
O'er the brow of Care,
Smooths away a wrinkle, &c.

The Section 2. is not unfrequently mixed up with the other Sections of three accents;

Thus, while we are abroad,
Shall | we not touch | our lyre| ?
Shall | we not sing | an ode| ?
Shall that holy fire,
In us that strongly glow'd,
In this cold air expire ? *Drayton.*

Milton has given us *one* specimen of 3*l.*

Sabrina fair
Lis|ten where | thou art sit|ting
Under the glassy, cool, translucent wave,
In twisted braids of lilies knitting
The loose train of thy amber-dropping hair.
Comus.

The Sections 5. and 5*l.* have been alternated; they form a very pleasing metre;

1.

Ere God | had built | the moun|tains,
Or rais'd | the fruit|ful hills|,
Before | he fill'd | the foun|tains,
That feed | the run|ning rills ,
In me | from ev|erlas|ting
The won|derful | I AM
Found pleas|ures nev|er wast|ing,
And Wis|dom is | my name|.

2.

When, like | a tent | to dwell | in,
He spread | the skies | abroad|,
And swath'd | about | the swel|ling
Of o|cean's migh|ty flood|,
He wrought | by weight | and meas|ure,
And I | was with | him then ,
Myself | the Fa|ther's pleas|ure,
And mine | the sons | of men|. *Cowper. Prov.* 8.

The Section 5 *l.* was much favoured during the 16th century. We have songs, some of good length, entirely composed of it, though, generally speaking, it occurred at intervals.

Section 9. is of constant occurrence in our old ballads and popular songs;

Over Otter cap hill they cam in,
And so dowyn | by Rod|clyffe crage|,
Upon Grene Leyton they lighted down,
Styrande many a stage. *Battle of Otterburn.*

Burns often used it, as in his humourous song on John Barleycorn;

They 've ta'en a weapon long and sharp,
An' cut him by the knee,
Then tied him fast upon a cart
Like a rogue | for for|gerie|——
'T will make a man forget his woe,
'T will heighten all his joy,
'T will make the widow's heart to sing
Tho' the tear | be in | her eye|.

This verse has very little to recommend it.

CHAPTER III.

VERSE OF FOUR ACCENTS.

In the present chapter, we shall consider our verses of four accents as made up of two sections, and range them according to the order of the combinations.

This is not an artificial law, invented for the mere purposes of arrangement; it is the model upon which the great majority of these verses have been actually formed. The construction of the Anglo-Saxon couplet of four accents is rendered obvious to the eye, by the use of the rhythmical dot; and that the verse or couplet of four accents was formed in the same manner as late as the thirteenth century, is clear from Layamon, and other poets of that period. That the adoption of foreign metre brought with it into our language many verses, which neither had, nor were intended to have, the middle pause, may perhaps be granted; but that our poetry quickly worked itself clear from such admixture is no less certain. The critics of Elizabeth's reign insist upon the middle pause almost unanimously. They differed sometimes as to its position, and did not entertain the clearest notions as to its nature or its origin; but all seem to have acknowledged it as a necessary adjunct of English verse.

Gascoigne tells us, there are "certain pauses or restes in a verse, which may be called ceasures, whereof I would be loth to stand long, since it is at the discretion of the writer, and they have beene first devised (as it would seem) by the musicians; but yet thus much I will adventure to write, that in a verse of eight syllables the pause

will stand best in the middest, &c." In like manner, Sir Philip Sidney represents English verse, unlike the Italian or Spanish, as "never almost" failing of the "cæsura or breathing place;" and King James has urged its importance on his reader, and with reasoning that good sense might adopt even at the present day. "Remember also to make a sectioun in the middes of everie lyne, quhethir the line be long *or short.*" If the verse be of twelve or fourteen syllables, the section ought specially to be "othir a monosyllabe, or the hinmest syllabe of a word, always being lang," for if it be "the first syllabe of a polysyllabe, the music schall make zou sa to rest in the middes of that word, as it schall cut the ane half of the word fra the uther, and sa shall mak it seme twa different wordis, that is bot ane." He thinks indeed the same caution not necessary in the shorter lines, because "the musique makes no rest in the middes of thame;" but would have "the sectioun in them kythe something longer nor any uther feit in that line, except the second and the last." His mistake, in considering the middle pause *merely* as a rest for music, led him to confine his rule thus narrowly. The verse of four accents he divided like Gascoigne.

It is clear, I think, that in the sixteenth and seventeenth centuries the middle pause was looked upon as essential; and that the verse of four accents was still formed of two sections, as in the Anglo-Saxon period. When we meet with such verses as the following;

> Guiding the fiery :-wheeled throne
> The cherub Con : templation.

I do not see how we can treat them otherwise than as false rhythm; or if the middle pause be disowned, at least require that they should not intrude among verses of a different character and origin. If the poet make no account of the pause, let him be consistent, and reject its aid altogether. If he prefer the rhythm of the foreigner, let him show his ingenuity in a *correct* imitation, and not

fall back upon our English verse, when his skill is exhausted. Both foreign and English rhythm are injured, by being jumbled together in this slovenly and inartificial manner.

In ranging our verses of four accents, we shall take the different sections in their order, and place under each the verses, of which such section forms the commencement. We shall then take the section lengthened and doubly lengthened. The same order will regulate the second sections of each verse. Thus we shall begin with the verses 1 : 1, 1 : 1*l*, 1 : 1*ll*; 1 : 2, 1 : 2*l*, 1 : 2*ll*, &c., and then proceed to 2 : 1, 2 : 1*l*, 2 : 1*ll*; 2 : 2, 2 : 2*l*, 2 : 2*ll*, &c.

VERSES BEGINNING WITH SECTION 1.

The verse 1 : 1, is met with in our old romances; and occurs so often in the fairy dialect of the sixteenth century, as to form one of its most characteristic features. It is now obsolete, but was occasionally used during the last century.

He bethought him nedely,
How | he might| : veng|ed be|
Of that lady fair and fre. *The Squyr of low degre*, 293.

Where the place? upon the heath,
There | to meet| : with | Macbeth|. *Macbeth*, 1. 1.

O|ver hill| : o|ver dale|,
Tho|ro bush| : tho|ro brier|,
O|ver park| : o|ver pale|,
Tho|ro flood| : tho|ro fire|,
I do wander ev'ry where,
Swifter than the moon's sphere. *M. N. D.* 2. 1.

Yet | but three| : come | one more|,
Two of both things make up four.
Here | she comes| : curst | and sad| :
Cupid is a knavish lad,
Thus to make poor females sad.
M. N. D. 3. 2.

There be berries for a queen,
Some | be red| : some | be green|. *Fletcher's F. Sh.* 1. 1.

I | must go| : I | must run|,
Swifter than the fiery sun. *F. Sh.* 1. 1.

There | I stop| : fly | away|
Ev'ry thing, that loves the day;
Truth | that hath| : but | one face|,
Thus I charm thee from the place. *F. Sh.* 3. 1.

Some|times swift| : some|times slow|
Wave succeeding wave they go,
A various journey to the deep,
Like human life to endless sleep. *Dyer's Grongar Hill.*

In the last extract the verse rather pleases than offends, for the dreaminess of the reflection suits well with its associations. Indeed, the poet's whole landscape is mere fairy-land. In the following example, I am by no means sure that the line ought not to be read with *three* accents. But when we see the pronoun *me* accented in the seventh line; and remember the light imaginative style of the poetry; and above all, how deeply Milton had drunk in the rhythms of Fletcher; the balance will probably turn in favour of the four accents.

O'er the smooth enamell'd green,
Where no print of foot hath been,
Fol|low me| : as | I sing|,
And touch the warbled string,
Under the shady roof
Of branching elm star-proof,
Follow me;
I will bring you where she sits, &c. *Arcades.*

This is the only instance of the rhythm in Milton.

The verse 1 : 1 is rarely found lengthened; and then almost always in our old romances.

Welcum ertou Ring Arthoure
Of al this world thou beres the flour
*Lo|rd King| : of | all king|es
And blessed be he that the bringes. *Gwaine and Gawin.*

1 : 2. and 1 : 2 *l.* are rare.

See the day begins to break,
And | the light| : shoots | like a streak|
Of subtle fire. *Fl. Fa. Sheph.* 4. 4.

See his wound again is burst,
Keep | him near| : here | in the wood|,
Till I have stopp'd these streams of blood. *Same*, 5. 2.

Bar|ons, knights| : squiers | one and alle|.
Skelton's Elegy.

Dior|-boren| : dys|iges folc|es. *Alfred.*

In quoting from Anglo-Saxon poems, translated in the third book, no English version will be given. To make such version intelligible, it would often be necessary to quote long passages.

1 : 5. has been used in English poetry, for the last six centuries.

Haste | thee nymph| : and bring | with thee|
Quips | and cranks| : and wan|ton wiles|,
Nods | and becks| : and wreath|ed smiles|,
Such | as hang| : on Heb|e's cheek|, &c. *L'Allegro.*

Les|ser than| : Macbeth | and great|er. *Macbeth*, 1. 3.

Look | not thou| : on beau|ty's charm|ing,
Sit | thou still| : when kings | are arm|ing,
Taste | not when| : the wine|-cup glis|tens,
Speak | not when| : the peo|ple lis|tens,
Stop | thine ear| : against | the sing|er,
From the red gold keep thy finger,
Vacant heart, and hand, and eye,
Easy live, and quiet die. *Walter Scott.*

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* *Lord* is here a dyssyllable, *Lawerd*, A. S.

1 : 9. is occasionally found in our ballads and old romances.

The queyne duelt thus in Kildromey,
And | the king| : and his com|pany|
Wandryt emang the hey mountains. *The Bruce*, 2. 763.

As the section 1. is rare in Anglo-Saxon verse, we have as yet met with few alliterative couplets; but many are found beginning with the lengthened section 1 *l*.

VERSES BEGINNING WITH SECTION 1 *l*.

1 *l*: 1. has for ages, been well-known to our poetry; when lengthened it forms one of the commonest couplets in our Anglo-Saxon poems.

And | the milk | maid : sing|eth blithe|
And | the mow|er : wets | his scythe|. *L'Allegro.*

The Anglo-Saxon couplets will be classed according to the alliteration, beginning with one that rhimes all the four syllables. The number, ranged under each head, will give the reader some notion of the comparative frequency of their occurrence in Anglo-Saxon verse;

Sweart|e swog|an : sæs | upstig|on. *Cædmon.*

hel|le heof|as : heard|e nith|as. *Cædmon.*
wer|leas wer|od : wal|dend sen|de. *Cædmon.*
græs | ungren|e : gar|seeg theah|te. *Cædmon.*
Scir|um scim|an : scip|pend ur|e. *Cædmon.*
hord | and ham|as : het|tend crun|gon. *Brunanburgh War-song.*

wæg | liden|dum : wæ|tres bro|gan. *Cædmon.*
eorth|an tud|dor : eall | acwel|de. *Cædmon.*
heaf|od eal|ra : heah | gesceaf|ta. *Cædmon.*
lif|es bryt|ta : leoht | forth cum|an. *Cædmon.*
lif|es bryt|ta : leoht | wæs ær|est. *Cædmon.*
form|an sith|e : fyl|de hel|le. *Cædmon.*
Crec|a ric|es : cuth | wæs wid|e. *Alfred.*
Crec|a drih|ten : camp|sted sec|an. *Alfred.*

thægn|ra sin|ra : thær | mid wæs|an. *Alfred.*

Tha | Aulex|es : leaf|e hæf|de. *Alfred.*

For | auld stor|ys : that | men red|ys,
Representis to them the dedys
Of stalwart folk. *The Bruce,* 1. 19.

Earth's increase, and foison plenty,
Barns | and garn|ers : nev|er emp|ty,
Vines | with clus|tring : bunch|es grow|ing,
Plants | with good|ly : bur|den bow|ing.
Spring | come to | you : at | the far|thest,
In | the ver|y : end | of har|vest.
Scarcity and want shall shun you
Cer|es' bles|sing: so | is on | you. *Tempest,* 4. 1.

1 *l*: 2. is found in Anglo-Saxon, but very rarely in English;

stream|as stod|on : storm | up gewat. *Cæd.*

yth | with oth|re : ut | feor adraf|. *Alf.*

yth|a wræc|on : an|leasra feorh|. *Cæd.*

lath|e cyrm|don : lyft | up geswearc. *Cæd.*

for | mid fearm|e : fær|e ne mos|ton. *Cæd.*

ham | and heah|setl : heof|ona ric|es. *Cæd.*

wul|dres eth|el : wroht | wæs asprung|en. *Cæd.*

drig|e stow|e : dug|otha hyrd|e. *Cæd.*

mon|na swith|ost : man|egra thiod|a. *Alf.*

Will | he woo | her ? : ay | or I'll hang | her.
T. of the Shrew, 1. 2.

1 *l*: 5. was a well-known couplet in Anglo-Saxon. It was very common in our old romances, and was still flourishing as late as Elizabeth's reign. It must now be considered as obsolete;

Oht | mid eng|lum : and or|leg nith|. *Cæd.*

Æf|en ær|est : him arn | on last|. *Cæd.*

wrath|um weorp|an : on wil|dra lic|. *Alf.*

Ag|amem|non : se eal|les weold|. *Alf.*

Sceôt|ta leod|a : and scip|-flotan|.

Brunanburgh War-song.

nym | the heo | wæs : ahaf|en on|. *Cæd.*

Storyss to rede are delitabill,
Supposs that thai be nocht but fabill.
Than | suld stor|yss : that suth|fast wer|,
And thai war said in gud maner,
Haive doubill plesance in heryng ;
The first plesaunce is the carpyng,
And | the toth|ir : the suth|fastnes|
That schawys the thing right as it wes ;
And | such thing|is : that are | likand|
Tyll mannys heryng are plesand. *The Bruce*, 1. 1.

Set me a new robe by an olde,
And | coarse cop|par : by duck|ate gold|,
An ape unto an elephante,
Bruck|le byr|all : by di|amante|,
Set | rich ru|by : to redd | emayle|,
The raven's plume to peacoke's tayle,
There shall no less an oddes be seene
In myne, from everye other queene. *Putt. Parth.* 15.

When I build castles in the air,
Void | of sor|row : and void | of care|.

Burton, Anat. of Mel.

Wel|come wel|come : ye dark | blue waves|. *Byron.*

The lengthened verse is more rare;

Seow | and set|te : geond sef|an mon|na. *Ex. MSS.*

Wil|le burn|an : on wor|uld thring|an. *Cæd.*

Verses beginning with 1 *ll.* are occasionally met with, but chiefly in the tumbling verse; for instance 1 *ll*: 1.;

With | him man|fully : for | to fight|.

M. for M. Flodd. Fielde, 2.

With | such ho|liness : can | you do | it. *H* 6, 2. 1.

It would be useless to mark down every variety, which has been stumbled upon by the writers of such licentious metre as the tumbling verse. Those verses only, which

occur often enough to give a character to the rhythm, will be noticed.

Verses beginning with Section *2. 2l.* were always rare. The lengthened verse is found in Anglo-Saxon;

All the commownys went him fra,
That | for thair liff| : war | full fain|
To pass to the Inglis pes again. *The Bruce*, 2. 304.

He that keeps nor crust nor crumb,
Wear|y of all| : shall | want some|. *Lear*, 1. 4.

Man|fæhthu bearn| : mid|dan geard|es. *Cæd.*

Au|lixes mid| : an | hund scip|a. *Alf.*

Com | ane to| : ceol|e lith|an. *Alf.*

VERSES BEGINNING WITH SECT. 2.

2. 2. is now seldom met with; the lengthened verse is a common Anglo-Saxon couplet;

We | did observe| : cou|sin Aumerle|,
How far brought you high Her'ford on his way?
R 2, 1. 6.

1.

Still | to be neat| : still | to be drest|,
As you were going to a feast,
Still to be powder'd, still perfum'd,
Lady, it is to be presum'd,
Though art's hid causes are not found,
All is not sweet, all is not sound.

2.

Give | me a look | : give | me a face|,
That makes simplicity a grace;
Robes loosely flowing, hair as free,
Such sweet neglect more taketh me
Than all th' adulteries of art,
They strike the eyes, but not the heart.
B Jons. Epicœne, 1. 1.

And |to the stack| : or | the barn door|,
Stoutly struts his dames before. *L'Allegro.*

Come | to my bowl| : come | to my arms|,
My friends, my brothers. *Burns.*

Wræc|licne ham| : weorc|e to lean|e. *Cæd.*

Tro|ia burh| : til|um gesith|um. *Alf.*

Thrie|rethre ceol| : thæt | bith that mæs|te. *Alf.*

Hœl|etha bearn| : hœf|don tha mœg|tha. *Alf.*

The verse from L'Allegro is, I believe, the only one written by Milton in this rhythm.

The verse 2 : 5, has long been one of the standard verses.

Where | the great sun| : begins | his state|.
L'Allegro.

Ere | the first cock| : his mat|in rings|. *L'Allegro.*

2 : 6. was very common in the tumbling verse.

King | without realme| : lo now | where I stand|.
M. for M. King James, 3.

Now | am I bond| : sometime | I was free|. *Same*, 5.

Whom | should I blame| : I found | that I sought|.
Same, 7.

Pray | we that God| : will grant | us his grace|.
Flodden Field, 6.

Sone | then the gunnes| : began | a new play|. *Same.*

And | the vaunt-garde| : togeth|er are gone|. *Same.*

And | the luce-head| : that day | was full bent|. *Same.*

This is one of those verses which belong to the triple measure; and though never used by Cowper, and those who have left us the happiest specimens of that rhythm, is far from uncommon in the works of our later poets. 2 : 9. is only found in the tumbling verse;

In | the vaunt-garde| : forward fast | did hye|.
M. for M. Flod. F. 6.

Give | the Scots grace| : by King Jem|yes fall|.
Same, 25.

If | the whole quere : of the mus|es nine|.
Skelton's Elegy.

2 : 10. is also found in the tumbling verse. It falls within the rhythm of the triple measure, and is constantly used by all the writers of that metre.

And | the whole powre| : of the earle | of Darby|.
M. for M. Flod. Field, 14.

To | the French king| : yf he list | to take heed|.
M. for M. Kg. James, 12.

No | 'tis your fool| : wherewith I | am so tak|en.
Ben Jons. Fox, 1. 2.

The verse 2 *l*: 1. is very common. When lengthened it forms an Anglo-Saxon couplet.

Un|der the haw|thorn : in | the dale|. *L'Allegro.*
Drug|on and dyd|on : driht|nes wil|lan. *Cædmon.*
Theod|en his theg|nas : thrym|mas weox|on. *Cædmon.*
Dior|e gecep|te : drih|ten Crec|a. *Alf.*
Cyn|inges theg|nas : cys|pan sith|than. *Alf.*
Æ|thelstan cyn|ing : eor|la drih|ten. *War Song.*
Min|ton forlœt|an : leof|ne hlaf|ord. *Alf.*
Yet | thou art hig|her : far | descen|ded. *Il Penseroso.*

2 *l*: 2. was very common in Anglo-Saxon, but always rare in English, and may now be considered as obsolete.

Beorht | and geblæd|fast : bu|endra leas|. *Cæd.*
Fer|ede and ner|ede : fif|tena stod|. *Cæd.*

Her cheeke, her chinne, her neck, her nose,
This | was a lyl|ye : that | was a rose|.
Puttenham. Parth. 7.

Tems easy for his easye tides,
Built all along with mannours riche,
Quin|borows salt | sea : brack|ish Grenewich|.
Parth. 16.

Through | the sharp haw|thorn : blows | the cold wind|.
Lear, 3. 4.

seom|odon sweart|e : sith|e ne thorf|ton *Cæd.*

mæg|en-cræft mic|el : mod|a gehwilc|es. *Alf.*

eal|de geguin|ge : eal|le forhwerf|de. *Alf.*

hæf|don hi mar|e : mon|num gelic|es. *Alf.*

2 *l*: 5. is also common in Anglo-Saxon, but very rare in English.

deop | ofer dun|um ; sæ dren|ce flod|. *Cæd.*

gief|eth at gu|the : thon gar|getrum|. *Ex. MSS.*

wearth | under wolc|num : for wig|es heard. *Alf.*

lath|wende her|e : on lang|e sith|. *Cæd.*

cyn|inges doh|tor : sio Cir|ce wæs|. *Alf.*

Where|fore I fear | me : that now | I shall|.
M. for M. *Kg. James* 7.

Leavinge the land thye bellsire wan
Too the barbarous Ottoman,
And | for grief chaung|ed : thy ho|ly haunt|.
Putt. Parth. 16.

God|-bearn on grund|um : his gief|e bryt|tath. *Ex. MSS.*

Tha | gyta wid | land : ne weg|as nyt|te. *Cæd.*

And|reccan spræc|e : gelic|ne ef|re. *Alf.*

It is seldom we find, in such short rhythms as the present, the alliteration fall on the second accent of the last section. Rask's "complement" would assist but little in the scanning of such a verse.

2 *l*: 6. belongs to the triple measure, and, like all those verses which have the rhythm running continuously through both sections, is often met with in that metre. This verse was common in the tumbling metre; and also, when lengthened, in the early English alliterative poems.

Thus | for my fol|ly : I feele | I do smarte|.
M. for M. *Kg. James*, 3.

By | mine own fol|ly : I had | a great fall|. *Same*, 7.

Which | for their mer|its : in field | with me fell|.
Same, 9.

Ad|juva pa|ter : then fast | did they cry|.
M. for M. Flod. Field, 6.

Nes|til iloc|ed : hu long | hit the wer|e.
The Death-song.

Brougt | up a bul|le : wit bish|opes seel|es. *P. Ploughman.*

Com|en up knel|ing : to kis|sen his bul|le. *Same.*

Scrjauntis it seemed : that serven at barre,
Plet|en for pen|yes : and pound|es the law|e,
And nougt for love of oure lord. *P. Ploughman.*

'Tis | a good hear|ing : when chil|dren are to|ward,
But | a harsh hear|ing : when wom|en are fro|ward.
T. of the Shrew, 5. 2.

2 *l*: 9. and 2 *l*: 10. are also found in this rhythm.

Yet | I beseech | you : of your char|ity|.
M. for M. Kg. James, 15.

With | the Lord Con|iers : of the north | country|.
M. for M. Flod. Field, 7.

Pres|ed forth bold|ly : to withstand | the might|.
Skelton's Elegy.

Eche | man may sor|row : in his in|ward thought|.
Same, 24.

That | a king crown|ed : an earle durst | not abide|.
M. for M. Flodd. Field, 5.

And | our bolde bil|men : of them slewe | mony one|.
Same, 15.

Fled | away from | him : let him lie | in the dust|.
Skelton's Elegy.

Of the verses beginning with 2 *ll.* there is one, 2 *ll.*: 2. which has been adopted into the triple measure. It was well known to our tumbling verse.

Con|trary to | mine othe : sol|emnly made|.
M. for M. Kg. James, 6.

Van|quished in fielde | I was : to | the rebuke|. *Same*, 7.
Lord | whom thou fa|vourest : win|neth the game|.
Same, 8.

VERSES BEGINNING WITH SECTION 5.

The verse 5 : 1. is often found in old English poems. It did not become obsolete till after the reign of Elizabeth.

——— He warneth all and some
Of everiche of hir aventures.
By avisions, or by figures
But that | our flesh| : hath | no might |
To understand* it aright. *Chau. House of Fame.*

And sum | thai put| : in | prisoun
For owtyn causs or exchesoun. *The Bruce*, 1. 280.

Her eyes, God wott, what stuff they arre,
I durst be sworne eche ys a starre ;
As clere | and brighte| : as | to guide |
The pilot in his winter tide. *Puttenham. Parth.* 17.

Gentle breath of yours my sails
Must fill, or else my project fails,
Which was | to please| : Now | I want |
Sp'rits to enforce, &c. *Tempest, Epilogue.*

Now my charms are all o'erthrown,
And what strength I have 's my own,
Which is | most faint| : now | t'is true |
I must be here confined by you,
Or sent to Naples. *Tempest, Epilogue.*

The lengthened verse was common in Anglo-Saxon, but rare in the later dialects.

stod deop | and dim| : driht|ne frem|de. *Cæd.*
thurh dright|nes word| : dœg | genem|ned *Cæd.*
sum heard | geswinc| : hab|ban sceol|dan *Cæd.*
thurh hand|-mœgen| : hal|ig drih|ten. *Cæd.*

* Query understande.

tha seg|nade : self|a drih|ten *Cæd.*

and Re|tie| : ric|es hyrd|e. *Alf.*

on fif|el stream| : fam|ig bos|ma. *Alf.*

thæt Au|lixes| : un|derhæf|de. *Alf.*

ou mor|gen tid | : mœr|e tunc|gol. *War Song.*

For by Christ lo thus it fareth
It is | not all| : gold | that glar|eth. *Chau. House of Fame.*

And mo curious portraitures,
And queint manner of figures
Of gold work, than I saw ever;
But cer|tainly| : I | n'ist nev|er
Where that it was. *Chau. House of Fame.*

Each byas was a little cherry,
Or as | I think| : a | strawber|ry.
Puttenham. Prin. Paragon.

The verse 5 : 2. was never common, and is now almost obsolete.

Of flœsc|- homan| : flod | ealle wreah|. *Cæd.*

To gyr|wanne| : god|lecran stol|. *Cæd.*

Thow that besides forreine affayres,
Canst tend| to make| : yere|ly repayres |
By summer progresse, and by sporte,
To shire | and towne| : cit|ye and porte|—
Thow that canst tend to reade and write
Dispute|, declame,| : ar|gewe, endyte,|
In schoole and universitye,
In prose and eke in poesye,— *Puttenham. Parth.* 16.

And he | good prince| : hav|ing all lost|
By waves from coast to coast is tost. *Pericles, Prol.* 2.

By Pan ! I think she hath no sin
She is | so light| : lie | on these leaves|,
Sleep that mortal sense deceives
Crown thine eyes. *Fl. Faith. Sh.* 5. 2.

And from her fair unspotted side
Two blis|sful twins| : are | to be born |
Youth and Joy : so Love hath sworn. *Comus.*

Of these | am I| : Coi|la my name|. *Burns.*

The lengthened verse is not more common.

On fœg|e folk| : feow|ertig dag|a : . *Cæd.*

On wen|del sœ| : wig|endra scol|a *Alf.*

Se lic|ette | : lit|lum and mic|lum *Alf.*

——— Advise
Forthwith | how thou| : oughtst | to receive | him.
Sams. Agon.

——— The king
Is wise and virtuous, and his noble queen
Well-struck | in years| : fair | and not jeal|ous.
R 3, 1. 1.

The verse 5 : 5. has always been common in English poetry; in Anglo-Saxon it is found but rarely.

And as | I wake| : sweet Music breathe |
Above,| about,| : or un|derneath|. *Il Penseroso.*

Ne wil|le ic leng| : his geon|gra weorth|an. *Cæd.*

Sweet bird | that shun'nst| : the noise | of fol|ly
Most mu|sical| : most mel|ancholy. *Il Penseroso.*

5 : 6. is only met with in the tumbling verse.

This no|ble earle| : full wise|ly hath wrought|.
M. for M. King James, 3.

Whereof | the Scots| : were right | sore afrayde|.
M. for M. Flodd. F. 19.

Fy fy | for shame| : their hearts | were too faint|.
Skelton's Elegy.

In the same licentious metre, we meet with the section 5 : 9.

The Per|se out| : off Northum|berlande|,
And a vow to God made he,
That he wolde hunte in the Mountains
Of Cheviat within dayes thre. *Chevy Chase.*

In se|sons past| : who hath harde | or seene,
Skelton's Elegy, 4.

The fa|mous erle| : of Northum|berland|. *Same*, 16.

Also with 5 : 10.

Hee cryde | as he| : had been stikt | with a swerd|.
M. for M. King James, 2.

From high | degree| : to the low|est of all|. *Same*, 7.

Now go | thy ways| : thou hast tam'd | a curst shrew |
T. of the Shrew, 5. 2.

VERSES BEGINNING WITH SECTION 5 *l*.

The verse 5 *l*: 1. is common. The lengthened verse is also found in Anglo-Saxon.

In notes with many a winding bout
Of lin|ked sweet|ness : long | drawn out|. *L'Allegro.*

ge|gremmed grim|me : grap | on wrath|e. *Cæd.*

sceop nih|te nam|an : nir|gend ur|e. *Cæd.*

gestath|elod|e : strang|um miht|um. *Cæd.*

on mer|e flod|e : middum weorthan. *Cæd.*

Thœt on | tha tid|e : theod|a æg|hwilc. *Alf.*

That hie | with driht|ne : dæl|on miht|on. *Cæd.*

Ac him | se mœr|a : mod | getwæf|de. *Cæd.*

But hail | thou God|dess : sage | and ho|ly. *Il Penseroso.*

5 *l*: 2. occurs very rarely, except in our old romances and the tumbling verse. The lengthened verse may also be found in Anglo-Saxon.

Tharfor thai went til Abyrdene
Qhuar Nele the Bruyss come, and the queyn
And oth|ir lad|yis : fayr | and farand |
Ilkane for luff off thair husband. *The Bruce*, 2. 320.

Both law | and na|ture : doth | me accuse|.
M. for M. King James, 4

And in | fowle man|er : brake | their aray|.
M. for M. Flod. Field, 14.

What fran|tick fren|sy : fyll | in youre brayne|.
Skelton's Elegy, 8.

To sum|um deor|e : swilc|um he ær|or. *Alf.*

His with|er brec|can : wul|dor gesteal|dum. *Cæd.*

5 *l*: 5. was always rare, and may now be looked upon as obsolete.

geond fol|en fyr|e : and fær|-cyle|. *Cæd.*

A noble hart may haiff nane ess,
Na ellys nocht that may him pless,
Gyff fre|dome fail|yhe : for fre | liking |
To yharnyt our all othir thing. *The Bruce*, 1. 232.

—— He is promis'd to be wiv'd
To fair | Mari|na : but in | no wise |
Till he had done his sacrifice. *Pericles*, 5. 2.

But I | will tar|ry : the fool | will stay |
And let the wise man fly. *Lear*, 2. 4.

Come hith|er, hith|er : my lit|tle page|
Why dost thou wail and weep? *Byron.*

Why this | a fon|tome : why that | orac|les
In'ot | but who | so: of these miracles
The causes know, &c. *Chau. House of Fame.*

5 *l*: 6. is only found in the tumbling verse.

With four|score thous|and : in good|ly array|.
M. for M. King James, 2.

That roy|all rel|ike : more prec|ious than golde|. *Same*, 6.

Fulfyld | with mal|ice : of fro|ward intente|.
Skelton's Elegy, 4.

Let dou|ble del|inge : in the | have no place|. *Same*, 25.

In me | all one|ly : were sett | and comprisyde|. *Same*, 23.

Alas | those pleas|ures : be stale | and forsak|en.
Ben. Jons. Fox, 1. 2.

5*l*: 10. is also to be found in the same barbarous rhythm.

St. Cut|berds ban|ner : with the bish|ops men bolde|.
M. for M. Flod. Field, 6.

Sir Ed|ward Stan|ley : in the reare|-warde was he|.
Same, 14.

In this rhythm we may also find verses beginning with 5 *ll.*, for instance 5 *ll*: 2. and 5 *ll*: 6.

I knew | not ve|rily : who | it should be|.
M. for M. King James, 2.

That vil|aine hast|arddis : in their fu|rious tene|.
Skelton's Elegy, 4.

The first of these belongs to the triple measure, and is common.

The class of verses beginning with the section 6, is now almost obsolete, and in none of the better periods of our literature did these rhythms meet with much favour. They are not often found in Anglo-Saxon; and though they occur more frequently, they are still rare in the Old English alliterative metre. In our ballads they are common; and, as might be expected, they abound in the tumbling verse. The few which belong to the triple measure, have alone survived in modern usage.

VERSES BEGINNING WITH SECTION 6.

The verse 6: 1. though its rhythm be abrupt and awkward, was used both by Gower and Chaucer—doubtless because it fell within the orthodox number of eight syllables.

And that his shipes dreint were
Or el|es ylost|: he | n'ist where | *Chau. Ho. of Fame.*

6: 2. though of the triple measure, is only found in the tumbling verse and some of the later alliterative poems. The sharp and sudden stop between the two sections, is probably the cause why they have been so little favoured.

Of Scot|land he sayde|: late | I was king|.
M. for M. King James, 2.

Quhyt, seem|lie and soft| : as | the sweet lil|ies. *Dunbar.*

6 : 5. is also confined to our old romances and the tumbling verse.

Durst nane of Wales in battle ride
No yhet fra ewyn fell, abide
Castell or wallyt town within
That he | ne suld lyff| : and lym|mes tyne|.
The Bruce, 1. 108.

That us | to withstand| : he had | no might|.
M. for M. Flod. Field, 1.

The fa|ther of wit| : we call | him may|. *Same*, 11.

Beseech|ing him there| : to show his might|. *Same*, 17.

The verse 6 : 6. belongs to the triple measure, and is used without scruple even by the most careful writers of that metre.

With sor|owful sighes| : as ev|er man herde|.
M. for M. King James, 2.

With crowne | on my head| : and scep|ter in hand|.
M. for M. K. James, 2.

The breatch | of myne oath| : I did | not regarde.
Same, 10.

That æf|re undon| : the wul|e tha dur|e. *Death Song.*

For Py|thagores sake| : what bod|y then took | thee.
Ben. Jons. Fox, 1. 2.

The first of these verses was very common in the early half of the 16th century. Many short poems were entirely composed of it. It seems, however, to have fallen into disuse shortly afterwards; for Gascoigne, who regrets the exclusive attention that was paid in his time to the common measure, tells his reader, "we have used in time past other kindes of meeters, as, for example, the following:

No wight in this world : that wealth can attaine,
Unless he believe : that all is in vain."

This metre was afterwards revived.

6: 9. was rarely met with except in the tumbling verse;

I pur|posed war| : yet I fain|ed trace|.
M. for M. K. James, 4.

Thus did | I Frenche Kinge| : for the love | of thee|.
Same, 4.

To suf|fer him slain| : of his mor|tall foe|.
Skelton. El. 6.

Thus gat | levyt thai| : and in sic | thrillage|,
Bath pur and thai of hey perage. *The Bruce*, 1. 275.

6: 10. and 6: 11. are two of the commonest verses in the triple measure. They are also of constant occurrence in the tumbling verse;

In this | wretched world| : I may no | longer dwell|.
M. for M. K. James, 14.

Our her|ald at armes| : to King Jem|ye did say|.
M. for M. Flodd. Field, 4.

With all | the hole sorte| : of that glor|ious place|.
Skelton's El. 31.

As per|fightly as| : could be thought | or devys|ed.
Same, 23.

VERSES BEGINNING WITH SECTION 6 *l*.

6*l*: 1. and 6*l*: 2. are extremely rare, but when lengthened are found both in Anglo-Saxon and in our later alliterative meters;

Thai kyssit thair luffis, at thair partyng,
The King | wmbethocht | him : off | a thing|,
That he fra thaim on fute wald ga. *The Bruce*, 2. 747.

geslog|on æt sæc|ce : sweord|a ec|gum. *War Song.*

Of æd|ra gehwæn|e : ego|r stream|as. *Cæd.*

In set|ting and sow|ing : swonke* | full sore|.
P. Ploughman.

But japers and Jang|lers : jud|as chil|dren. *Same.*

These verses of ten syllables are the shortest that are found in Piers Plowman. They are rarely met with in alliterative poems of a later date;

His sore | exclama|tions : made | me afferde|.
M. for M. K. James, 2.

And held | with the com|mons : un|der a cloke|.
Skelton's El. 11.

Tha wær|on geset|te : wid|e and sid|e. *Cæd.*

And rawyt | with his rag|emen : ring|es and broch|es.
P. Ploughman.

In glot|enye God | wote : gon | they to bed|de. *Same.*

6 *l*: 5. is almost peculiar to the tumbling verse;

Yet were | we in nom|ber : to his | one three|.
M. for M. K. James, 8.

I trowe | he doth nei|ther : God love | nor dread|.
Same, 12.

That buf|fits the Scots | bare : they lac|ked none|.
M. for M. Flod. Field, 20.

But by | them to know|lege : ye may | attayne|.
Skelton's El. 19.

6 *l*: 6. belongs to the triple measure, and as the rhythm runs continuously through the line, it has survived the tumbling verse, of which it once formed one of the most striking features. The lengthened verse is found in Piers Plowman.

In peac|eable man|er : I rul|ed my land|.
M. for M. Kg. James, 2.

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* The *e* is, I believe, a blunder of the transcriber.

Full friend|ly and faith|ful : my sub|jects I fand|.
Same. 3.

Full bold|ly their big|men : against | me did come|.
Flod. Field. 17.

Your hap | was unhap|py : to ill | was your spede|.
Skelton's El. 9.

'Twas I | won the wag|er : though you | hit the white|,
And be|ing a win|ner : God give | you good night|.
Tam. of the Shrew, 5. 2.

And len|eth it los|elles : that lech|erye haun|teth.
P. Ploughman.

There hov|ed an hund|red : in hoav|es of selk|e. *Same.*

Which soul | fast and loose | Sir : came first | from Apol|lo.
B. Jons. Fox, 1. 2.

6 *l*: 9. and 6 *l*: 10. are only found in the tumbling verse and some of the most slovenly specimens of the triple measure;

Ye had | not been a|ble : to have said | him Nay|.
Skelton's El. 10.

And could | not by fals|hode : either thrive | or thie|.
M. for M. Kg. James, 9.

For sor|rowe and pi|ty : I gan nere | to resorte|. *Same*, 4.

Now room | for fresh game|sters : who do will | you to know.|
B. Jons. Fox, 1. 2.

As blithe | and as art|less : as the lambs | on the lea|,
And dear to my heart as the light to my ee.
Burns. Auld Rob Morris.

Of the verses beginning with 6 *ll.* we have one 6 *ll*: 2. which still keeps its station in our poetry. It belongs to that class of verses, which have the triple rhythm running through both sections. This was doubtless the cause of its surviving. It is found occasionally in the tumbling verse;

Bothe tem|poral and spirit|ual : for | to complayne|.
Skelton's El. 26.

Why then | thy dogmat|ical : si|lence hath left | thee—
Of that | an obstrep|erous : law|yer bereft | me.
B. Jons. Fox, 1. 2.

In the same loose metre, we sometimes meet with such a verse as 6 *ll*: 10.

The Bar|on of Kil|lerton : and both As|tones were there|.
M. for M. Flodd. Field, 10.

CHAPTER IV.

VERSE OF FIVE ACCENTS.

Our verse of five accents may be divided into two sections, whereof one contains two, and the other three accents. Accordingly as it opens with one or other of these sections, the character of its rhythm varies materially. We shall in the present chapter pass under review those verses, which begin with the section of two accents.

Before, however, we proceed, I would make one or two observations on a subject, which has already been touched upon in the opening of the last chapter. Gascoigne thought that in a verse of ten syllables, the pause would "be best placed at the ende of the first four syllables." He adds, however, soon afterwards, "In rithme royall it is at the writer's discretion, and forceth not where the pause be until the end of the line." Now as the stanza, known by the name of the rhythm royal, was borrowed from the French, this strengthens an opinion already mooted, that, with the other peculiarities of foreign metre, the flow of its rhythm was introduced into our poetry. But that it quickly yielded to the native rhythm of the language is clear, no less from the versification of such poets. as have survived to us, than from the silence of contemporary critics. Gascoigne is the only writer who alludes to this license—a strong proof that it was not *generally* recognised even as a peculiarity of the rhythm royal.

In most of the manuscripts I have seen, containing verse of five accents, the middle pause is marked; though not so carefully, as in the *alliterative* poems of the same age. Below are the first eighteen lines of Chaucer's Prologue, from MS. Harl. 1758, and MS. Harl. 7333. The first manuscript gives both the middle and the final pauses.

Whan that April . wit his shoures swote .
The drought of Marche . hath perced to the rote .
And bathed every veyne . in such licoure .
Of whiche virtue . engendred is the floure .
And Zephyrus eke . with his swete breth
Enspired hath . in everie holt and heth .
The tender croppes . and the yong sonne.
Into the ram . his half cours ronne .
And smale fowles . maken melodye .
That slepen all the nyght . with open eye .
So pricketh hem nature . in here corages .
Than longen folk . to gon on pilgrimages .
And palmers for to seke . straunge strondes
To serve halwes . couthe in sondry londes .
And specialy . from everie schires ende .
Of Englond . to Canterburye thei wende.
The holy blissfull martyr for to seke.
That hem hath holpen . when that they were seke.

Whanne that Aperyll wit his shoures swoote
The drowht of Marche hathe perced to the roote
And bathed every veyne . in suche likoure
Of wiche vertue . engenderid is the floure
Whenne Zephyrus eke . wit his swete brethe
Enspiryd hathe in every holt and hethe
The tendre croppes . and the yownge sonne
Hathe in the rame . his halfe cours eronne
And smale foules . maken melodye
That slepen al the night wit open eye
So prickethe hem nature . in thaire courages
Thanne longer folkes to gon on pilgrimages
And palmers eke . to seke straunge strondes
To serve halwes . cowthe in sundrye landis

And speciallye . frome every shyres ende
Of England to Canterburye thei wende
The hooly blyssfulle martyr. ffor to seke
That hem hathe holpon . whanne that thei were seke.

The occasional omission or misplacing of the dot, is perfectly in keeping with the general inaccuracy of these two copies. Indeed, in MS. Harl. 7333, the pause, when inserted, is often nothing more than a mere scratch of the pen. Still, as it seems to me, we can only come to *one* conclusion, in examining these manuscripts; namely, that each verse was looked upon as made up of two sections, precisely in the same way as the alliterative couplet of the Anglo-Saxons.

VERSES BEGINNING WITH SECTION 1,

are of very rare occurrence. They are chiefly used by our dramatists. We shall begin with the verse 1 : 2.

Have I not heard these islanders cry out,
Vive | le roi| : as | I have bank'd | their towns|.
King John, 2.

O | that's well : fetch | me my cloke | my cloke|.
B. Jons. Ev. M. in his Humor, 2, 3.

Hold, shepherd, hold! learn not to be a wronger
Of | your word| : was | not your prom|ise laid|
To break their loves first? *F. Faith. Sheph.* 4. 3.

1 : 5. is more common.

Like a pilgrime which that goeth on foote,
And hath none horse to relieve his travaile,
Whote dry and wery, and may find no bote
Of | wel cold| : whan thrust | doth him | assaile|—
Right so fare I. *Lydgate. Fall of Princes.*

Then as a bayte she bringeth forth her ware,
Sil|ver, gold,| : riche perle|, and prec|ious stone|.
Sir T. More. Boke of Fortune.

Barkloughly castle call you this at hand?
Yea, | my lord| : how brook | your grace | the air|.
R 2, 3. 2.

——— Delights and jolly games
That shepherds hold full dear, thus put I off;
Now | no more| : shall these | smooth brows | be girt|
With youthful coronals. *Fl. Fa. Sheph.*

——— Thrice from the banks of Wye,
And sandy-bottom'd Severn have I sent him
Boot|less home| : and weath|er-beat|en back|. 1 *H* 4, 3. 1.

Ja|el wh- |: with hos|pita|ble guile|
Smote Sisera sleeping. *Sampson Agon.*

Chaucer affords us a few instances of the same verse lengthened;

Ther n'as quicksilver, litarge, ne brimston,
Boras, ceruse, ne oile of tartre non,
Ne | ointment| : that wol|de clen|se or bit|e,
That him might helpen of his whelkes white. *Chau. Prol.*

Verses beginning with the section 1 *l.* abound in Anglo-Saxon; they are also met with in Chaucer and the writers of the fifteenth century, but were rarely used after that period, except by our dramatists.

sec|ga swat|e : sith|thau sun|ne up|. *War Song.*

won|nan wæg|e : wer|a eth|el-land|. *Cæd.*

wæl|-grim wer|um : wul|dor cyn|inges. *Cæd.*

gas|tas geom|re : geof|on death|e hweop|. *Cæd.*

sid | and swegl|-torht : him | thær sar | gelamp|. *Cæd.*

beot | forbors|ten : and | forbyg|ed thrym|. *Cæd.*

torh|te Tyr|e : and | his torn | gewræc|. *Cæd.*

wiht | gewor|den : ac | this wid|a grund|. *Cæd.*

won|ne weg|as : tha | wæs wul|dor torht|. *Cæd.*

Up | from eorth|an : thurh | his ag|en word|. *Cæd.*

sid | æt som|ne : tha | gesund|rod wæs|. *Cæd.*

micl|um sped|um : met|od eng|la heht|. *Cæd.*

mid|dan geard|es : met|od af|ter sceaf|. *Cæd.*

stith | ferhth cyn|ing : stod | his hand|-geweorc|. *Cæd.*

or | geword|eu : ne | nu en|de cymth|. *Cæd.*

gas|ta weard|um : hæ|don gleam | and dream|. *Cæd.*

mon|nes el|na : that | is mæ|ro wyrd|. *Cæd.*

Wal|dend ur|e : and | geworh|te tha|. *Cæd.*

Ag|an wol|de : tha | wearth ir|re God|. *Cæd.*

The grete clamour and the waimenting
Which that the ladies made at the brenning
Of | the bod|ies : and | the gret|e honour |
That Theseus the noble conqueror
Doth to the ladies. *Chau. Knightes Tale.*

Thou mightest wenen that this Palamon
In | his fight|inge : wer|e a wood | leon|.* *Knightes Tale.*

No more of this for Goddes dignitee
Quod | oure hos|te : for | thou mak|est me|.
So weary, &c. *Chau. Prol. to Melibeus.*

Like | a Pil|grime : which | that goeth | on foote|.
Lydgate.

Thus | fell Ju|lius : from | his migh|ty pow'r|.
Sir T. More. Boke of Fortune.

——— Up the foresayle goes,
We fall on knees, amid the happy gale,
Whych | by God's | will : kind | and calme|ly blowes|.
Gascoigne. Journey into Holland.

Tut ! | when struckst | thou : one | blow in | the field| ?
2 H 6, 4. 7.

——— The other again
Is | my kins|man : whom | the king | hath wrong'd|.
R 2, 2. 2.

——— When comes such another ?
Nev|er ! nev|er ! : come|, away away| ! *Jul. Cæs.* 3. 2.

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* Tyrwhitt very unnecessarily inserts an *as* to eke out the metre " were *as* a wood leon "

But hast thou yet latched the Athenian's eyes,
With | the love | juice: as | I bid | thee do|?
M. N. D. 3. 2.

O | this learn|ing: what | a thing | it is|.
O | this wood|cock: what | an ass | it is|.
T. of the Shrew, 1. 2.

I thank my blessed angel, never, never,
Laid | I pen|ny: bet|ter out | than this|.
B. Jons. E. M. out of his Humor, 1. 3.

Let him that will ascend the tott'ring seat
Of | our grau|deur: and | become | as great |
As are his mounting wishes; as for me
Let sweet repose and rest my portion be.
Sir M. Hale, from Seneca.

O | that tor|ment: should | not be | confin'd |
To the body's wounds and sores! *Samson.*

The lengthened verse is more rare.

Ag|an wol|dun: and | swa eath|e meah|ton. *Cæd.*

Wyrd | mid wæg|e: thær | ær wæg|as lag|on *Cæd.*

Fus | on frœt | wum: hœf|de fœc|ne hyg|e. *Cæd.*

——— Let me think we conquer'd—
Do|, but so | think: as | we may | be con|quer'd.
Fl. Bonduca, 1. 1.

Hear | me cap|tain: are | you not | at leis|ure. 1 *H* 6, 5. 3.

1 *l*: 2. is rarely met with after the 15th century, save in the works of our dramatists.

bælc | forbig|de: tha | he gebolg|en wearth|. *Cæd.*

——— And ran with all thair mycht,
To | the fech|taris: or | thai com ner | that place',
Of thaim persawyt rycht weill was gud Wallace.
Wallace, 11. 105.

——— That deemst of things divine,
As | of hu|man,: that | they may al|ter'd be|,
And chang'd at pleasure for those imps of thine.
F. Q. 4. 2. 51.

Gas|ta weard|as: tha | he hit gear|e wis|te. *Cæd.*

Spenn | mid spong|um : wis|te him spræ|ca fel|e. *Cæd.*

——— Keep your words to-morrow,
And | do some|thing : wor|thy your meat| ; go guide | 'em
And see 'em fairly onward. *Fl. Bonduca*, 2. 3.

Pipes, trompes, : nakers and clarionnes
That | in the bat|aille : blow|en blod|y sown|es.
Chau. Knightes Tale.

1 *l*: 5. seems at one time to have been recognised, as a standard verse of ten syllables. It fell, however, into almost total disuse, during the reign of Elizabeth.

Fa|um fol|mum : and him | on fæthm | gebræc|. *Cæd.*

Scip|pend us|ser : that he | that scip | beleac|. *Cæd.*

Nymph|es faun|es : and Am|adry|ades|.
Chau. Knightes Tale.

Ad|am el|dest : was grow|and in | courage|,
Forthward rycht fayr, auchtene yer of age,
Large of persone ; bath wiss worthi and wicht
Gude | king Rob|ert : in his | time mad | him knycht |
Lang | tyme ef|tir ; in Bruc|es werris | he haid |
On Engliss men mone gud iorne maid. *Wallace*, 3. 45.

Full | gret slauch|ter : at pit|te was | to se|,
Of | trew Scot|tis : oursett | with sut|elte|. *Same*, 1. 110.

——— His rebell children three,
Henry and Richard, who bet him on the breast
Jeff|rey one|ly : from that | offence | was free|,
Hen|ry dy|ed : of Eng|lands crown | possest|,
Rich|ard liv|ed : his fa|ther to | molest|,
John | the young|est : pect still | his fa|ther's eye|.
Whose deedes unkind the sooner made him die.
Ferrers. M. for M. Glocester, 14.

For having rule and riches in our hand,
Who durst gaynesay the thing that we averd ?
Will | was wis|dom : our lust | for law | did stand|.
Sackville. M. for M. Buckingham, 37.

Idolatrye from deepe devotion,
Vul|gaire wor|shippe: from worldes | promo|tion|.
Puttenham. Parth.

Mar|riage, unc|le: alass | my days | are young|,
And fitter is my study and my bookes. 1 *H* 6, 5. 1.

There is *one* verse in the P. L. which at first sight would seem to fall within the present law.

Tasting concoct, digest, assimilate,
And | corpor|eal: to in|corpor|eal turn|.

But when we remember the licence which Milton allowed himself in the position of his pauses, and also that an emphasis falls on the first syllable of *incorporeal*, I think there can be little doubt but he read it as the verse 3: 5.*

And | corpo|real to in | : corpo|real turn|.

ll: 6. is exceedingly rare, and seems to have ended its career in the tumbling verse.

A band thai maid in preua illusion
At | thair pow|er: to work | his confu|sion|.
Wallace, 11. 205.

VERSES BEGINNING WITH SECTION 2.

2: 1 is met with in the writers of the 15th century, and in our dramatists.

Ten | winter full|: the | sio|tid | gelomp|. *Alf.*

Learne what is virtue, therein is great solace.
Learne | what is truth|: sad|ness and | prudence|.
Barclay. Schip of Foles.

Rich|esse, honour,|: welth | and aun|cestry|,
Hath me forsaken, and lo now here I ly.
Sir T. More. Ruful Lamentation.

Poi|son'd, ill fare|!: dead|! forsook|! cast off|!
Kg. John, 5, 5.

Nay | if you melt|: then | will she | run mad|. 1 *H* 4, 3. 1.

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* See ch. 5.

Break | open doors| : noth|ing can | you steal|,
But thieves do lose it. *T. of Athens*, 4. 3.

No more the company of fresh fair maids,
And wanton shepherds be to me delightful,
Nor the shrill pleasing sound of merry pipes,
Under some shady dell, when the cool wind
Plays | on the leaves| : all | be far | away|
Since thou art far away. *Fl. Faithful Shep.* 1. 1.

Help'd by the great pow'r of the virtuous moon
In | her full light| : oh | you sons* | of earth|,
You only brood unto whose happy birth
Virtue was given, &c. *Fl. Faithf. Shep.* 2. 1.

In Ireland have I seen this stubborn Cade
Oppose himself unto a troop of kernes—
And in the end, being rescued, I have seen him
Ca|per upright| ; like | a wild | Moris|co. 2 *H* 6, 3. 1.

2 : 2. has always been one of the standard verses in the metre of 5 accents.

Oth|ers apart| : sat | on a hill | retir'd|. *P. L.* 2.

Cur|teis he was| : low|ly and ser|visa|ble.
Chau. Knightes Tale.

2 : 3. was never used by Dryden and his school, nor indeed were any of those verses, which included the section 3. I cannot help thinking that good taste was shown in rejecting them, even though sanctioned by Spenser and by Milton.

But the good knight, soon as he them can spy
For | the cool shade| : thith|er has|tily got|. *F. Q.* 1. 2. 29.

Fee|bly she shriek'd| ; but | so fee|bly indeed|,
That Britomart heard not. *F. Q.* 474.

——— Thou with thy lusty crew
False titled sons of gods, roaming the earth
Cast | wanton eyes| : on | the daugh|ters of men|.
P. R. 2. 180.

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* That is, the plants which the speaker had just gathered.

——— He who receives
Light | from above| : from | the foun|tain of light|,
No other doctrine needs. *P. R.* 4. 289.

2 : 5. has been one of our standard verses of five accents since the days of Chaucer.

But rich he was of holy thought and werk ;
He | was also| : a lern|ed man | a clerk |
That Cristes gospel trewely wolde preche. *Chau. Prol.*

Some | to whom Heav'n| : in wit | has been | profuse |
Want | as much more| : to turn | it to | its use|. *Pope.*

Crea|ture so fair| : his rec|oncile|ment seek|ing. *P. L.* 10.

VERSES BEGINNING WITH SECTION 2 *l*.

2 *l* : 1. has been common in our poetry from the earliest period, and is still counted among the standard verses of 5 accents.

Met|od on mon|num : mer|e swith|e grap|. *Cæd.*

gar|um aget|ed : gum|a nor|therna|. *War Song.*

glad | ofer grun|das : god|es con|del beorht|. *Same.*

up|pe mid eng|lum : ec|e stath|elas|. *Ex. MS.*

rod|or arœr|de : and | this rum|e land|. *Cæd.*

som|od on sand|e : nys|ton sor|ga wiht|. *Cæd.*

dæl | on gedwil|de ; nol|don dreog|an leng|. *Cæd.*

stælg|ne gestig|an : sum | mæg stil|ed sweord|. *Ex. MS.*

sing|an and sec|gan : tham | beth snyt|tru-cræft. *Ex. MS.*

word|cwithe writ|an : sum|um wig|es sped|. *Same.*

leoht | æfter thys|trum : heht | tha lif|es weard|. *Cæd.*

flot|an and sceot|ta : thær | geflæm|ed wearth|. *War-song.*

A clerk ther was of Oxenforde also
That | unto log|ike : had|de long | ygo|. *The Knightes Tale.*

Whence | and what art | thou : ex|ecra|ble shape|. *P. L.* 2.

wlit|e gewem|med : heo | on wrac|e sith|than. *Cæd.*

gum|-rinca gyd|en : cuth|e gal|dra fel|a. *Alf.*

beor|nas forbred|an : and | mid bal|o craf|tum. *Alf.*

Thra|cia cyn|ing : thæt | hi thon|an mos|te. *Alf.*

wid|e eteow|de : tha | se wul|dor cyn|ing. *Cæd.*

One | that lusts af|ter : ev|'ry sev|eral beau|ty.
Fl. Faith. Sh. 1. 2.

And with malicious fury stir them up
Some | way or oth|er : still far|ther to | afflict | thee.
Samson Agonistes.

2l : 2. is met with chiefly in the works of our dramatists. It is not found in the "heroic verse" as used by Dryden and Pope.

God liketh not that men us Rabbi call
Nei|ther in mar|ket : ne | in your larg|e hall|.
Ch. Sompnoures Tale.

Know|and the wor|schip : and | the gret no|bilnace|
Of him quhilk sprang that tym in mony place.
Wallace, 11. 268.

Whiles | I in Ire|land : nour|ish a migh|ty band|.
2 *H* 6, 3. 1.

Keep | his brain fum|ing : Ep|icure|an cooks |
Sharpen with cloyless sauce his appetite. *A. and C.* 2. 1.

Write | them togeth|er : yours | is as fair | a name|.
Jul. Cæs. 1. 1.

——— If aught propos'd—
Of difficulty or danger could deter
Me | from attemp|ting : where|fore do I | assume|.
These royalties ? *P. L.* 2.

Ic | the mæg eath|e : eal|dum and leas|um spel|lum. *Alf.*

Æ|fter to al|dre : thæs | we herin|ne mag|on. *Cæd.*

Let | me not think | on't : frail|ty thy name | is wom|an.
Hamlet, 1. 1.

Where | is our un|cle ? : what | is the mat|ter, Suf|folk ?
2 H 6, 3. 2.

Give | me the map | there : know | that I have | divid|ed
In three our kingdom. *Lear*, 1. 1.

2l: 5. like all those verses which had a supernumerary syllable between the sections, was rejected by Dryden and his imitators.

Lag|o mid lan|de : geseah | tha lif|es weard|. *Cæd.*

God|es forgym|don : hie hyr|a gal | beswæc|. *Cæd.*

Draw | near to for|tune : and la|bour her | to please|,
If that ye thynke yourselfe to wel at ease.
Sir T. More. Boke of Fortune.

Give | me the dag|gers : the sleep|ing and | the dead |
Are but as pictures. *Macbeth*, 2. 2.

In vain thou striv'st to cover shame with shame,
Or | by eva|sions : thy crime | uncov|er'st more|. *Samson.*

Har|pies or hy'dras ; or all | the mon|strous forms |
Twixt Africa and Ind. *Comus.*

Fyr|ena frem|man : ac hie | on frith|e lif|don. *Cæd.*

——— I hear a knocking
At | the south en|try : retire | we to | our cham|bers.
Macbeth.

VERSES BEGINNING WITH SECTION 5.

5 : 1. is very rare. The cause is evidently the sharp and abrupt division between the two sections.

Thæm Cæ|sere| : cyn|e ric|u twa|. *Alf.*

And he that is approv'd in this offence,
Though he hath twinn'd with me, both at a birth,
Shall lose | me. What ! : in | a town | of war|,
To manage private and domestic quarrels ! *Othello*, 2. 3.

——— Shapes of grief
Which, look'd on as it is, is nought but shadows
Of what | is not.| : Then, | most gra|cious queen |
More than your lord's departure weep not. *R 2*, 2. 2.

And weor|thodon| : swa | swa wul|dres cyn|ing. *Alf.*
Tha he|an lyft| : tha|se e|gor her|e. *Cæd.*

Yea, look'st | thou pale| ? let | me see | the writ|ing.
R 2, 5. 2.

The King of heav'n forbid our lord the king
Should so with civil and uncivil arms
Be rush'd | upon| ! : thy | thrice no|ble cous|in
Harry Bolingbroke doth humbly kiss thy hand. *R* 2, 3. 3.

5 : 2 has been common in our verse of ten syllables from the days of Chaucer.

This Pal|amon| : when | he these word|es herd|,
Dispitiously he loked and answer'd. *Knightes Tale.*

And Phœbus, fresh as bridegroom to his mate,
Came dan|cing forth| : shak|ing his dew|y hair|. *F. Q.* 1. 5. 2.

False el|oquence| ; like | the prismat|ic glass |
Its gaudy colours spreads on every place. *Pope.*

——— Self displeas'd
For self | offence| : more | than for God | offen|ded. *Samson.*

Some of our later critics, and among others Johnson, have recorded their objections to any verse which ends with the section 2. Pemberton, the friend and panegyrist of Glover, considers the measure of the verse

And tow'rd | the gate| : roll|ing her bes|tiall train|.

as faulty; because the third foot is "a trochee." He would correct it thus,

And rol|ling tow'rd | the gate| : her bes|tiall train|.

The alteration seems to me anything but an improvement. The uneven flow of Milton's line, is far better adapted to express a "rolling" motion, than the continuous rhythm of his presumptuous critic.

5 : 3. was last patronized by Milton. Its revival is hardly to be wished for.

Als bestiall thar rycht cours till endur
Weyle helpit ar be wyrkyn of natur,
On fute and weynge ascendand to the hycht
Conser|wed weill| : be | the ma|kar of mycht|. *Wallace*, 3.

The par|dale swift| : and | the ty|ger cruell|,
The antelope and wolf both fierce and fell. *F. Q.* 1. 6. 26.

His book enjoys not what itself doth say,
For it shall never find one resting day,
A thousand hands shall toss each page and line,
Which shall be scanned by a thousand eyne,
That sab|bath's rest| : or | the sab|bath's unrest |
Hard is to say, whether's the happiest.
Hall, upon the "Book of the Sabbath."

Tis true I am that sp'rit unfortunate
Who leag'd with millions more in sad revolt
Kept not my happy station, but was driven
With them | from bliss| : to | the bot|tomless pit|.
P. L. 12.

——— Eternal wrath
Burnt af|ter them| : to | the bot|tomless pit. *P. L.* 6.

——— In his own image he
Crea|ted thee| : in | the im|age of God |
Express. *P. L.* 7.

There can, I think, be little doubt, that Milton saw in this rhythm a certain fitness for his subject. The reader is almost forced to dwell on the preposition which begins the second section; otherwise he may miss the accent, and sink the line into a miserable verse with only four accented syllables. This resting place serves the purpose of an emphatic stop, and seems to have been intended to give force to the words which follow, "the bottomless pit," "the image of God."

5 : 5. is one of the standard verses of 5 accents.

Fro cneo|-mæcum| : that hie | on cam|pe oft|.
War Song.

And wek|e ben| : the ox|en in | my plow|,
The remenant of my tale is long enow.
Chau. The Knightes Tale.

And hor|rid woods| : and si|lence of | this place|
And ye | sad hours| : that move | a sul|len pace|.
Fl. Fa. Sheph. 44.

And pi|ous awe| : that fear'd | to have | offen|ded. *P. L.* 5.

This verse is occasionally found doubly lengthened, in the works of our dramatists.

He must | not live| : to trum|pet forth | my in|famy.
Per. 1 1.

——— And hence we do conclude
That what|so'er| : hath flex|ure and | humid|ity.
B. Jon. E. M. out of his H. Prol.

5 : 6. seems rarely to have been used after the 15th century, even by our dramatists.

Schyr Ran|ald had| : the Per|cey's protec|tioun |
As for all part to bear remissioun. *Wallace*, 1. 333,

Twa yeris thus with myrth Wallace abaid
Still un|to Frans| : and mon|y gud jor|nay maid|.
Wallace, 11. 144.

How fi|ery| : and for|ward our ped|ant is|.
T. of the Shrew, 3. 1.

5 *l*: 1. has always been among the standard verses of five accents;

A mer|chant was | ther : with | a forked berd|,
In mottelee, and high on hors he sat,
And on his head a Flaundrish bever hat. *Chau. Prol.*

What strong|er breast|-plate : than | a heart | untain|ted.
2 *H* 6, 3. 2.

——— With all his host
Of reb|el an|gels : by | whose aid | aspir|ing
He trusted to have equall'd the Most High. *P. L.* 1.

The following is an instance of the verse doubly lengthened;

If that my cousin King be King of England,
It must | be gran|ted : I | am Duke | of Lan|caster.
R 2, 2. 3.

5 *l.* 2. fell into disuse after Milton's death;

And with that word he caught a great mirrour,
And saw that chaunged was all his colour;

And saw | his vis|age : all | in anoth|er kind|,
And right anon it ran him in his mind. *The Knightes Tale.*

Sound drums | and trum|pets : bold|ly and cheer|fully|.
R 3, 5. 3.

The guilt|less dam|sel : fly|ing the mad | pursuit|
Of her enraged step-dame. *Comus.*

My voice thou oft hast heard, and hast not fear'd.
But still rejoic'd ; how is it now become
So dread|ful to | thee ? : That | thou art na|ked, who|
Hath told thee ? *P. L.* 10.

Besloh | syn sceath|an : sig|ore and | geweal|de. *Cæd.*

——— Let grief
Convert | to ang|er, blunt | not the heart | enrage | it.
Macb. 4. 3.

When flame | and fu|ry : make | but one face | of hor|ror.
Fletch. Loy. Subj. 1. 3.

Gentle to me and affable hath been
Thy con|descension : and | shall be hon|our'd ev|er
With grateful memory. *P. L.* 8.

5 *l* : 5. did not survive Milton ;

——— Sterres that ben cleped in scriptures
That on | Puel|la : that oth|er Ru|beus|.
This God of armes was araied thus—
Chau. The Knightes Tale.

The swerd flaw fra him : a furbreid on the land,
Wal|las was glad| : and hynt | it sone | in hand|. *Wallace.*

Then mayst | thou bold|ly : defy | her turn|ing chaunce|,
She can thee neither hinder nor advance.
Sir T. More. Boke of Fortune.

Now, broth|er Rich|ard, : Lord Has|tings, and | the rest|.
3 *H* 6, 4. 7.

And to the ground her threw ; yet n'old she stent
Herbitt|er rail|ing : and foul | revil|ement|. *F. Q.* 2. 4. 12.

Or search'd the hopeful thicks of hedgy rows
For bri|ery ber|ries : or haws | or sowr|er sloes|.
Hall. Sat. 3. 1.

How are you join'd with hell in triple knot,
Against the unarm'd weakness of one virgin,
Alone | and help|less ! : is this | the con|fidence|
You gave me, brother ? *Comus.*

Ah ! fro|ward Clar|ence : how ev|il it | beseems | thee
To flatter Henry. 3 *H* 6, 4. 7.

Farewell my eagle ! when thou flew'st whole armies
Have stoop'd | below | thee : at pas|sage I | have seen | thee
Ruffle the Tartars. *Fl. Loyal Subj.* 1. 3.

Byron has given us one instance of the verse 5 *l*: 5. but rather through negligence than of set purpose;

I see | before | me : the glad|ia|tor lie|. *Childe H.* 4.

5 *l*: 6. is very rare. It prevailed chiefly in the 15th century;

Schyr Ran|ald Craw|ford : beho|wide that tyme | be thar|,
For he throw rycht was born schirref of Air. *Wallace*, 4. 5.

Verses beginning with 5 *ll.* are occasionally found in Chaucer, and are not unfrequent in our dramatists. Massinger particularly affected this double lengthening of the first section.

5*ll*: 1.

They teach their teachers with their depth of judgment,
And are | with ar|guments : a ble to | convert
The enemies of our Gods. *Mass. Virg. Martyr*, 1. 1.

When that the Knight had thus his tale told
In all | the com|paynie : n'as | ther yong | ne old|,
That he ne said it was a noble storie.
Chau. The Milleres Prol.

It is the Prince of Wales that threatens thee,
Who nev|er prom|iseth : but | he means | to pay|.
1 *H* 4, 5. 4.

To meet | Northum|berland : and | the Prel|ate Scroop|.
Same, 5. 5.

Verses beginning with the sections 6. and 6 *l.* were certainly used by Chaucer; though, in the present condi-

tion of his works, it is difficult to say to what extent. They were very common in the century, which succeeded his death, but in the 16th century fell rapidly into disfavour. They are found but rarely even in the plays of our dramatists, though I suspect that Shakespeare's editors have silently corrected the rhythm of many verses, which, as Shakespeare wrote them, contained the obnoxious section. The rare occurrence of these verses in Anglo-Saxon is matter of some surprise.

6 : 1.

Me lif|es onlah| : se | this leoht | onwrah|. *Rhiming Poem.*

6 : 2.

And as | he was wont| : whis|tered in | mine eare|.
M. for M. Kg. James 1.

Was not Richard of whom I spake before
A rebell playne untill his father dyed,
And John likewise an en'my evermore
To Rich|arde againe| : and | for a reb|ell tried| ?
Ferrers. M. for M. Gloucester, 8.

6 : 5.

Off cornekle qhuat suld I tarry long,
To Wal|lace agayne| : now brief|ly will | I gang|. *Wallace.*

Yet are mo fooles of this abusion,
Whiche of wise men despiseth the doctrine,
With mowes, mockes, scorne and collusion,
Reward|ing rebukes| : for their | good dis|cipline|.
Barclay. Schip of Foles.

On Hol|yrood day| : the gal|lant Hot|spur there|,
Young Harry Percy and brave Archibald
At Holmedon met.
Lord Mar|shall command| : our of|ficers | at arms|,*
Be ready to direct these home alarmes. *R* 2, 1. 1.

6 : 6. is only found in very loose metre, like that of the tumbling verse;

* Fol. Ed. 1623. In the modern Editions the word *Lord* is omitted.

Hereaf|ter by me| : my suc|cessors may | beware|.
M. for M. Kg. James 6.

Preserve | the red rose| : and be | his protec|tion|. *Same.*

Verses beginning with the section 6 *l.* are occasionally met with, but rarely after the middle of the 16th century.

6 *l*: 1.

——— I wonder this time of the yere
Whennes that swete savour cometh so,
Of ros|es and lil|ies : that | I smel|le here|.
Chau. The second Nonnes Tale.

O heartless fooles haste here to our doctrine,
For here | shall I shewe | you : good | and veri|tie|,
Encline | and ye find | shall : great | prosper|itie|,
Ensu|ing the doc|trine : of | our fa|thers olde|,
And godly lawes in valour worth much gold.
Barclay. Schip of Foles.

His soldiers spying his undaunted courage,
A Tal|bot, a Tal|bot : cri|ed out | amain|. 1 *H* 6, 1. 1.

6 *l*: 2.

It also proved full often is certayne,
That they | that on moc|kers : al|way their min|des cast|,
Shall of all other be mocked at the last.
Barclay. Schip of Foles.

6 *l*: 5.

Take ye example by Cham the son of Noy,
Which laugh|ed his fa|ther : un|to deris|ion|,
Which him | after cur|sed : for his | transgres|sion|.
Barclay. Schip of Foles.

Verses beginning with the sections 9 : 9 *l.* are sometimes, though rarely, met with in our dramatists.

9 : 5.

We may bold|ly spend| : upon | the hope | of what|
Is to come in. *H* 4, 3. 1.

——— The people of Rome, for whom we stand,
A special party have by common voice,

In elec|tion for| : the Ro|man Em|pery|,
Chosen Andronicus. *Tit. And.* 1. 1.

In a char|iot of| : ines|tim|able val|ue. *Pericles,* 2. 4.

9 *l* : 1 *l.*

——— Tell him, if he will,
He shall ha' | the gro|grans : at | the rate | I told | him.
B. Jons. E. M. in his Humour, 2. 1.

10 : 5. is a regular verse of the triple measure.

CHAPTER V.

We have now to consider those verses of five accents, which have three accented syllables in the first section; and shall begin with observing upon certain peculiarities of their rhythm; more especially such as distinguish them from the class of verses, we have just passed under review.

There was, at one time, much vague and unprofitable speculation as to the *best* position of the middle pause—an indeterminate problem, which admits of several answers. Gascoigne thought the pause would be "best placed" after the fourth syllable; King James preferred the sixth. The latter objects specially to the fifth, because it is "odde, and everie odde fute is short." Johnson's objection to the middle pause, when it follows an unaccented syllable, has been already noticed; he would tolerate it when the sense was merely suspended, but not when it closed a period.

There are certainly many sentences, which ought to end with a full and strongly marked rhythm; and, as certainly, others in which a feeble ending, so far from a defect, may be a beauty. I consider it a beauty in the very verse which Johnson has quoted to prove it the contrary;

> ——— He with his horrid crew
> Lay vanquish'd, rolling in the fiery gulph
> Confounded though immor*tal*. But his doom
> Reserv'd him to more wrath, &c.

When we are told, that such "a period leaves the ear unsatisfied," we must remember, that Johnson's ear was educated to admire the precise, but cold and monotonous

rhythm of Pope. As to its leaving the reader "in expectation of the remaining part of the verse," I cannot see in what consists the objection.

There are also sentences, which ought to end slowly and with dignity; but there are others, which may with equal propriety end abruptly.

Whether the pause, then, be best placed after the section of two, or of three accents; whether after an accented or an unaccented syllable; must depend entirely on the circumstances of each case. It may be granted, that the "noblest and most majectic pauses" are those which follow the fourth and sixth syllables, and more especially the sixth; and though the latter ought not to be preferred, *because* it makes "a full and solemn close," yet it deserves our preference, whenever such a close is necessary. There is certainly something imposing in that "complete compass of sound," to which Johnson listened with so much pleasure, when the pause followed the sixth syllable. Those who are familiar with his favourite rhythms, will readily understand "the strong emotions of delight and admiration" with which he professes to have read the following passages;

Before the hills appear'd or fountains flow'd,
Thou with th' eternal wisdom didst converse,
Wisdom thy sister, and with her didst play
In presence of th' almighty Father, pleas'd
With thy celestial *song*.

Or other worlds they seem'd, or happy isles,
Like those Hesperian gardens, fam'd of old,
Fortunate fields and groves, and flow'ry vales,
Thrice happy isles! But who dwelt happy there
He staid not to in*quire*.

——— He blew
His trumpet, heard in Oreb since, perhaps
When God descended; and perhaps once more
To sound at gen'ral *doom*.

From the importance which Milton attached to "*apt* numbers," it is clear that the poet and his critic differed

no less in theory than in practice. The former moved with majesty, whenever his subject required it; the latter loved the pomp of words for its own sake. The one wished to suit his rhythm to his matter; the other too often swelled out a thought, which could ill bear it, in order to fill a rolling and a stately period.

We have seen that several of our modern critics, and among them Johnson, objected to any verse, whose second section began abruptly. As the objection is supported by examples, which belong to the class of verses we are now considering, a few observations upon it will not, I think, be altogether out of place. It is said, that the injury to the measure is remarkably striking, when the "vicious verse" concludes a period.

——— This delicious place
For us too large; where thy abundance wants
Partakers, and uncropt: falls | to the ground|.

——— His harmless life
Does with substantial blessedness abound,
And the soft wings of peace: cov|er him round|,

In the first of these verses, I can only see those "apt numbers," which Milton affected beyond any other poet, that has written our language. But Cowley is indefensible. Instead of accommodating the flow of his verse to the subject, he has expressed his beautiful thought in the most jerking line his measure would allow. Giving all his attention to the smoothness of his *syllables*, he seems to have forgotten his *rhythm*.

The whole, however, of Johnson's criticism is founded on false premises. When he denounced the verses last quoted, as gross violations of "the law of metre," he had set out with assuming, that the repetition of the accent "at equal times," was "the most complete harmony of which a single verse is capable." Our mixed rhythms were merely introduced for the purposes of variety; to relieve us from the weariness induced by "the perpe-

tual recurrence of the same cadence," and to make us "more sensible of the harmony of the pure measure." This notion is not of modern date; for so early as the sixteenth century, Webbe had laid it down, that "the natural course" of English verse ran "upon the Iambicke stroke;" and that "by all likelihood it had the origin thereof." He might have been taught sounder doctrine by his contemporary Gascoigne. This critic laments that they were fallen into such "a plain and simple manner of writing, that there is none other foote used but one," and that such "sound or scanning continueth through the whole verse." He admires "the libertie in feete and measures" used by their Father Chaucer; and tells his reader, that "whosoever do peruse and well consider his works, he shall find, although his lines are not alwayes of one self-same number of syllables, yet being read by one who hath understanding, the longest verse, and that which hath most syllables in it, will fall to the eare correspondent to that which hath fewest syllables in it; and likewise that which hath in it fewest syllables, shall be founde yet to consist of wordes, that have such naturall sounde, as may seeme equal in length to a verse, which hath many moe syllables of lighter accents."

There can be no doubt, that our heroic metre was from the first a mixed one; and though, owing to various causes—chiefly to the prevalence of false accentuation—it has approached nearer and nearer to the common measure, yet to narrow its limits, beyond what is necessary for the security of the accent, is to impair its beauty no less than its efficiency.

Our verses of five accents begin much more commonly with sections 1. and 1 *l.* when the pause follows the third accent, than when it follows the second. The greater length of the section, and the more continuous flow of the rhythm, is doubtless the cause.

1 : 1 *l.* is met with in Anglo-Saxon, but in English verse hardly ever.

Se | the wæ|trum weold| : wreah | and theah|te. *Cæd.*

Tha | wæs soth | swa ær| : sibb | on heof|num. *Cæd.*

sith|than wid|e rad| : wolc|num un|der. *Cæd.*

swang | that fyr | on twa| : feond|es cræf|te. *Cæd.*

niht|a oth|er swilc| : nith | wæs reth|e. *Cæd.*

1 : 2. is also rare.

Hu|bert keep | this boy| : Phil|ip make up|,
My mother is assailed in her tent,
And ta'en I fear. *Kg. John*, 3. 2.

Wul|der-fæs|tan wic| : wer|odes thrym|me. *Cæd.*

syn|nihte | be seald| : sus|le gein|nod. *Cæd.*

o|fer sealt|ne sæ| : sund|wudu drif|an. *Ex. MS.*

O|ferhyd|ig cyn| : eng|la of heof|num. *Cæd.*

1 : 5. is not unfrequently used by the writers of the fifteenth century, and by our older dramatists.

On | his lif|dagum| : gelic|ost wæs| *Alf.*

On | thæm eg|londe| : the au|lixes|. *Alf.*

Zeph|irus | began| : his mor|ow courss|;
The swete vapour thus fra the ground resourss.
Wallace, 6. 8. 74.

Serve | her day | and night| : as rev|erently|
Upon thy knees as any servaunt may,
And, in conclusion, that thou shalt win thereby,
Shall not be worth thy service I dare say.
Sir T. More. Boke of Fortune.

Sound trumpets and set forwards combatants.
Stay|! the king | hath thrown| : his war|der down|.
R 2, 1. 3.

First that he lie upon the truckle bed,
Whiles his young master lieth o'er his head,
Sec|ond that | he do| : on no | default|,
Ever presume to sit above the salt. *Hall. Sat.* 2. 6.

Wharton reads the line thus,

Second that he do, *upon* no default.

I have nothing but a modern reprint at hand to refer to; but have little doubt that Wharton has been tampering with his text. His motive for doing so is an obvious one. By changing the preposition he gets at once the orthodox number of syllables; though the accents still remain inflexible.

Or | thon eng|la weard| : for of|erhyg|de. *Cæd.*

Gif|um grow|ende| : on god|es ric|e. *Cæd.*

Lif|es leoht | fruma| : on lid|es bos|me. *Cæd.*

On | tha hat|an hell| : thurh hyg|eleas|te. *Cæd.*

Hit | gesæl|de gio| : on sum|e tid|e. *Alf.*

——— I sometime lay here in Corioli,
At | a poor | man's house| : he us'd | me kind|ly.
Cor. 1. 9.

——— Let's to the sea-side, ho!
As well to see the vessel that's come in,
As | throw out | our eyes| : for brave | Othel|lo. *Oth.* 2. 1.

——— Examples that may nourish
Neglect and disobedience in whole bodies—
Must not be play'd withal; nor out of pity
Make | a gen|eral| : forget | his du|ty. *Fl. Bonduca,* 4. 3.

O | how come|ly' it is| : and how | reviv|ing. *Samson.*

This lengthened verse forms the great staple of Campion's "Trochaic measure." The following "epigram" will serve as a specimen.

Cease | fond wretch | to love| : so oft | delud|ed,
Still | made ritch | with hopes| : still un|reliev|ed,
Now | fly her | delaies| : she, that| debat|eth,
Feels | not true | desire| : he that| * defer|red
Oth|ers time | attends| : his owne | betray|eth.
Learn | t' affect | thyself| : thy cheekes | deform|ed
With pale care, revive with timely pleasure;

* This is false accentuation, but was certainly intended by the author.

Or with scarlet heate them, or by painting
Make thee lovely, for such arte she useth,
Whom | in vayne | so long| : thy fol|ly lov|ed.

1 *l*: 1. was used by Chaucer and his school, and also by our dramatists. The lengthened verse was common in Anglo-Saxon;

How longe Juno thurgh thy crueltee,
Wilt | thou war|rein Theb|es : the | citee|.
Chau. The Knightes Tale.

Hath not two beares in their fury and rage,
Two | and for|tie chil|dren : rent | and torn|,
For they the prophete Heliseus did scorne?
Barclay. Schip of Foles.

Al|exan|der I|den : that's | my name|. 2 *H* 6, 5. 1.

And thus do we of wisdom and of reach,
By indirections find directions out,
So | by for|mer lec|ture : and | advice|,
Shall you, my son. *Hamlet*, 2. 1.

Twelve | years since, | Miran|da : twelve | years since|,
Thy father was the Duke of Milan. *Temp.* 1. 2.

Some late editors tell us to make the first *years* a dissyllable;

Twelve ye|ars since, | Miran|da : twelve | years since|——

Thus | much for | your an|swer : for | yourselves|,
Ye have lived the shame of women, die the better.
Fletch. Valentinian, 1. 2.

——— Out!

Out | ye sluts|, ye fol|lies : from | our swords|,
Filch our revenges basely? *Fletcher. Bonduca*, 3. 5.

Fletcher's editor, in 1778, adds a third *out*, which he has "no doubt was dropt by the compositor or transcriber;"

——— Out!
Out, out | ye sluts | ye fol|lies, &c.

While | their hearts | were jo|cund : and | sublime|,
Drunk with idolatry, &c. *Samson.*

——— How reviving
To | the sp'rits | of just | men : long | oppress'd|.
Samson.

flu|gon for|tigen|de : fœr | onget|on. *Cæd.*
hyht|lic heof|on tim|ber : hol|mas dæl|de. *Cæd.*
And | thurh of|ermet|to : eal|ra swith|ost. *Cæd.*
And | he eac | swa sam|e : eal|le mœg|ne. *Alf.*
Wul|dor sped|um wel|ig : wid|e stod|an. *Cæd.*
Ac | hi for | thæm yrm|thum : eard|es lys te. *Alf.*
On | gesac|um swith|e : sel|fes mih|tum. *Cæd.*
heo|ra cyn|e cyn|nes : cuth | is wid|e. *Alf.*
Of|er heof|on stol|as : heag|um thrym|mum. *Cæd.*
Wol|don her|e bleath|e : ham|as fin|dan. *Cæd.*
O|fer la|go flod|e : leoht | with thys|trum. *Cæd.*
that | he God|e wol|de : geong|erdom|e. *Cæd.*
that | he God|e wol|de : geong|ra weorth|an. *Cæd.*
Cwæd|on that | heo ric|e : reth|e mod|e. *Cæd.*
Oth|thæt him | gelyf|de : leod|a un|rim. *Alf.*
Oth|thæt him | ne meah|te : mon|na æ|nig. *Alf.*
sit|tan let|e ic hin|e : with | me sylf|ne. *Cæd.*
Is | this the | Lord Tal|bot : unc|le Glos|ter ? 1 *H* 6, 3. 4.
He shall not this day perish, if his passions
May | be fed | with mu|sic : are | they read|y ?
Fletch. Mad Lover, 4. 1.

1 *l*: 2. is common in Anglo-Saxon, but very rare in English ;

un|der eorth|an neoth|an : æl|mihtig God|. *Cæd.*
thon|ne cymth | on uh|tan : æs|terne wind|. *Cæd.*
wæs | thæs Job|es fæ|der : God | eac swa he|. *Alf.*
See | him pluck | Aufid|ius : down | by the hair|. *Cor.* 1. 3.
heow|on heath|olin|de : ham|era laf|um. *War Song.*

Sith|than her|ewos|an : heof|on orgæf|on. *Cæd.*

Of | thæm mod|e cum|ath : mon|na gehwil|cum. *Alf.*

Thæt | he to | his ear|de : æn|ige nys|te. *Alf.*

Ac | he mid thæm wif|e : wun|ode sith|than. *Alf.*

A large proportion of Alfred's verses have the alliterative syllables thrown back to the very end of the section. The same peculiarity is sometimes met with in the works of Cædmon and other Anglo-Saxon poets. This appears to me fatal to Rask's theory. If all the syllables, which occur before the alliterative syllable, form merely "a compliment," and take no accent, we shall have some hundreds of sections with only *one* accented syllable; a result which, according to Rask himself, is opposed to the very first principles of Anglo-Saxon verse.

1 *l*: 5. was at no period common;

ælc|ne æf|ter oth|rum : for ec|ne God|. *Alf.*

What | an al|tera|tion : of hon|our has|
Desperate want made! *T. of Athens.*

But I am troubled here with them myself,
The rebels have assay'd to win the Tow'r—
But | get you | to Smith|field : and gath|er head|.
2 H 6, 4. 5.

Thæs | the heo | ongun|non : with God|e win|nan. *Cæd.*

The verse 2 : 1. is sometimes found lengthened in Anglo-Saxon, but is very rarely met with in English;

Thon|ne se hal|ga God| : hab|ban mih|te. *Cæd.*

Wel|come, ye war|like Goths, : wel|come Lu|cius.
Tit. And. 5. 3.

2 : 2. is one of the standard verses of five accents, but was little favoured by Dryden and his school. Seldom as they use it, it is much more rarely that they use it happily. Its properties have been discussed at length in the opening of this chapter.

For the love of God, that for us alle died,
And as I may deserve it unto you,
What | shall this re|ceit cost*| ? : tel|leth me now|.
Chau. Chanone's Yemannes Tale.

This mighty man, quoth he, whom you have slain,
Of | an huge gi|antess| : whil|om was bred|. *F. Q.* 4. 8. 47.

And | for Mark An|thony| : think | not on him|.
Jul. Cæs. 2. 1.

There to converse with everlasting groans—
Ag|es of hope|less end| : this | would be worse|. *P. L.* 2.

——— He unobserved
Home | to his moth|er's house| : priv|ate return'd|. *P. R.* 4.

Is | the great charm | that draws| : all | to agree|.
Pope. Essay.

Brut|us is no|ble, wise| : val|iant and hon|est,
Cæsar was migh|ty, bold| : roy|al and lov|ing.
Jul. Cæs. 3. 1.

Where | may she wan|der now| : whith|er betake | her ?
Comus.

2 : 5. was well known in Anglo-Saxon, and has always been among the standard verses of five accents.

Læd|de ofer lag|u stream| : sæt lan|ge thær|. *Alf.*

He | tha gefer|ede| : thurh feon|des cræft|. *Cæd.*

A Frankelein was in this compaynie,
White was his berd ne as the dayesie,
Of | his complex|ion| : he was | sanguin|,
Wel loved he by the morwe a sop in win. *Chau. Prol.*

And | the world's vic|tor stood| : subdued | by sound|.
Pope.

wer|ige wun|edon| : and we|an cuth|on. *Cæd.*

hear|ran to hab|bane| : ic mæg | mid han|dum. *Cæd.*

Short was his goun, with sleves long and wide,
Wel | coude he sit|te on hors| : and fair|e rid|e.
Chau. Prol.

* Query, *coste* ?

One | that doth wear | himself| : away | in lone|ness,
Fl. Faith. Shep. 1. 2.

Till | an unu|sual stop| : of sud|den si|lence. *Comus.*

2 : 6. is found in the alliterative metre;

Lew|yd men lik|ed wel| : and lev|ed his spech|e.
P. Ploughman.

2 *l*: 1. is one of the standard verses of five accents.

Whil|om as ol|de stor|ies : tel|len us|,
Ther was a duk, that highte Theseus.
Chau. Knightes Tale.

Then | shall man's pride | and dul|ness : com|prehend|
His action's, passion's, being's, use and end. *Pope's Essay.*

For | thæm he wæs | mid rih|te : ric|es hyr|de. *Alf.*

Give | not yourself | to lone|ness : and | those grac|es
Hide from the eyes of men. *Fl. Faith. Sheph.* 1. 2.

2 *l*: 2. seems to have been last patronised by Milton.

Stath|olas eft | geset|te : swegl|-torhtan seld|. *Cæd.*

——— We 're fellows still
Serv|ing alike | in sor|row : leak'd | is our bark|,
And we poor mates stand on the dying deck
Hearing the surges threat. *T. of A.*

I | shall remem|ber tru|ly : trust | me I shall|.
Fl. Loy. Subj. 1. 1.

But | for that damn'd | magic|ian : let | him be girt|
With all the grisly legions. *Comus.*

Nyl|e he æng|um an|um : eal|le gefyl|lan. *Ex. MSS.*

2 *l*: 5. fell into disuse at the same time as the verse last mentioned.

Be't | as your Gods | will have | it : it on|ly stands|
Our lives upon to use our strongest hands. *A. and C.* 2. 1.

Bet|ter at home | lie bed|-rid : not on|ly i|dle, *Samson.*
Inglorious.

Come, | for the third, | Laer|tes : you do | but dal|ly.
Hamlet, 5. 2.

——— Let other men
Set up their bloods for sale, mine shall be ever
Fair | as the soul | it car|ries : and un|chaste nev|er.
Fl. Fa. Shep. 1. 2.

2 *l*: 6 *l*. was not uncommon in our early English rhythms.

dær | thu bist fest | bedyt|e : and dæth | hefth tha cæg|e.
Death-song.

Cov|eyten nawt | to con|tre : to car|ien about|e.
P. Ploughman.

2 *ll*: 1. may be found in some of our dramatists.

——— Nor caves nor secret vaults,
No nor the pow'r they serve, could keep these Christians
Or | from my reach | or pun|ishment : but | thy mag|ic
Still laid them open. *Massinger, Virg. Martyr*, 1. 1.

The verses beginning with the sections 3. and 3 *l*. deserve attention, as being in the number of those which strikingly characterize the rhythm of Milton. To a modern ear the flow of these verses is far from pleasing, nor can I readily see what was their recommendation to one, whose ear was so delicately sensitive. Whatever might be the motive, he certainly employed them more profusely than any of his contemporaries.

3 : 1.

Tha | was wæst|mum aweaht| : world | onspreht|.
Rhiming Poem.

3 : 2.

How | if when | I am laid| : in|to the tomb|
I wake before the time ——? *R. and J.* 4. 3.

——— The mighty regencies
Of seraphim and potentates and powers,

In | their trip|le degrees| : re|gions to which|
All thy dominion, Adam, is no more
Than what this garden is to all the earth. *P. L.* 5.

——— Both ascend
In | the vis|ions of God| : It | was a hill|
Of Paradise the highest—— *P. L.* 11.

Ir|recov|'rably blind| : to|tal eclipse|. *Samson.*

Fel|low, come | from the throng,| : look | upon Cæ|sar.
Jul. Cæs. 1. 2.

3 : 5. and 3 : 5 *l.*

This gud squier with Wallace bound to ryd,
And Edward Litill his sister sone so der,
Full | weill graith|it in till| : thar ar|mour cler|.
Wallace, 3. 57.

——— Or he decess,
Man|y thou|sand in field| : shall make | thar end|.
Wallace, 2. 348.

Heg|eit of | an huge hicht| : with haw|thorne tree|is.
Dunbar.

And eke wild roaring bulls he would him make
To tame, and ride their backs, not made to bear,
And | the roe|bucks in flight| : to o|vertake|. *F. Q.* 1. 6. 24.

Who | then dares | to be half| : so kind | again| ?
For bounty that makes Gods, does still mar men.
T. of A. 4. 2.

Lead | me to | the révolts| : of Eng|land here|.
Kg. John, 5. 4.

——— Dominion hold
O|ver fish | of the sea| : and fowl | of th' air|. *P. L.* 7. 533.

And for the testimony of truth, hast borne
U|niver|sal reproach| : far worse | to bear|
Than violence. *P. L.* 6. 33.

——— I come thy guide
To | the gar|den of bliss| : thy seat | prepar'd|.
P. L. 8. 299.

Hoarse echo murmur'd to his words applause,
Through | the in|finite host| : nor less | for that|
The flaming seraph fearless—— *P. L.* 5. 872.

——— From their blissful bow'rs
Of amarantine shade, fountain or spring,
By | the wa|ters of life| : wher'eer | they sat|,
In fellowship of joy, the sons of light
Hasted. *P. L.* 11. 78.

True image of the Father, whether thron'd
In | the bos|om of bliss| : and light | of light|
Conceiving, or remote from Heav'n—— *P. R.* 4. 595.
U|niver|sally crown'd| : with high|est prais|es.
Samson Agon.

Milton used just as freely the verses that begin with the lengthened section.

3 *l* : 1.

This | Valer|ian correc|ted : as | God wold|,
Answer'd again. *Chau. 2nd Nonnes Tale.*

Then to the desert takes with these his flight,
Where still from shade to shade the son of God
Af|ter for|ty days' fas|ting : had | remain'd|. *P. R.* 2. 240.

Victory and triumph to the son of God,
Now entr'ing his great duel, not of arms
But | to van|quish by wis|dom : hel|lish wiles|.
P. R. 1. 176.

——— Is this the man
That | invin|cible Sam|son : far | renown'd|,
The dread of Israel's foes— *Samson Agon.*

——— Can this be he,
That heroic that renown'd
Ir|resis|tible Sam|son : whom | unarm|ed|
No strength of man or fiercest wild beast could withstand ?
Samson Agon.

And through his side the last drops, ebbing slow,
From the red gash full heavy one by one,
Like | the first | of a thun|der :-show'r|, and now|
The arena swims before him. *Childe Harold. C.* 4.

3 *l* : 2.

With gentle penetration, though unseen,
Shoots | invis|ible vir|tue : e'en | to the deep|. *P. L.* 3.

There are very few verses that begin with the section 4. Not only is its length unwieldy, but the very marked character of its rhythm prevents it from uniting readily with other sections. It is sometimes found in our old English alliterative poems;

4 : 9 *l.*

Lov|ely lay | it a long| : in his lone|ly den|ne.
William and the Werwolf.

4 *l* : 2.

Fra|grant all ful | of fresche o|dours : fyn|est of smelle'.
Dunbar.

5 : 1. has always been rare.

This yellow slave—
Will knit and break religions—place thieves
And give them title, knee, and approbation
With sen|'tors on | the bench| : this | is it|,
Which makes the wappened widow wed again.
T. of A. 4. 3.

Whether to knock against the gates of Rome,
Or rudely visit them in parts remote,
To fright | them ere | destroy.| : But | come in|,
Let me commend thee first to those, that may
Say yea to thy desires. *Cor.* 4. 5.

——— Love is not love,
When it is mingled with respects, that stand
Aloof | from th' en|tire point| : will | you have | her?
Lear, 1. 1.

——— I defy thee,
Thou mock|-made man | of straw| : charge | home, sir|rah.
Fl. Bonduca, 4. 2.

5 : 2. is one of the standard verses of five accents.

A sher|eve had|de he been| : and | a contour|,
Was no wher swiche a worthy vavasour. *Chau. Prol.*

Instruct | me, for | thou know'st,| : thou | from the first|
Wast present. *P. L.* 1.

We can|not blame | indeed| : but | we may sleep|.
Pope. Essay on Criticism.

One fatal tree there stands, of knowledge called,
Forbid|den them | to taste| : know|ledge forbid|den!
P. L. 4.

At Sessions ther was he lord and sire
Ful of|ten times | he was| : knight | of the shire|.
Chau. Prol.

5 : 5. is also one of the standard verses of five accents.

And though he holy were and vertuous,
He was | to sin|ful men| : not dis|pitous|. *Chau. Prol.*

Learn hence | for an|cient rules| : a just | esteem|.
Pope's Ess. on Crit.

He dies | and makes | no sign| : O God | forgive | him.
H 6.

The fel|lows of | his crime| : the fol|low'rs rath|er. *P. L.* 1.

The following is an instance of the verse 5 : 5 *ll.*

Will you permit that I shall stand condemn'd
A wan|d'ring vag|abond| : my rights | and roy|alties,
Plucked from my arms perforce? *R.* 2, 2. 3.

5 : 6. was seldom used after the fifteenth century.

The faithful love that dyd us both combyne,
In mariage and peasable concorde,
Into your handes here I cleane resigne
To be | bestowed | upon| : your chil|dren and mine|.
Sir T. More. Ruful Lament.

And was | a big | bold barn| : and brem|e of his ag|e.
William and the Werwolf.

And whan | it was | out went| : so wel | hit him lik|ed.
Same.

5 : 10. is very rare.

——— Kath'rine the curst,
A ti|tle for | a maid| : of all ti|tles the worst|.
Tam. of the Shrew, 1. 2.

5 *l* : 1. is one of the standard verses of five accents.

Befelle that in that season, on a day
In South|wark at | the Tab|ard : as | I lay|— *Ch. Prol.*

These leave the sense, their learning to display,
And those | explain | the mean|ing : quite | away|.
Pope's Ess. on Criticism.

——— From every shires ende
Of Englelond to Canterbury they wende
The ho|ly blis|ful mar|tyr : for | to sek|e. *Chau. Prol.*

——— His greedy wish to find,
His wish | and best | advan|tage : us | asun|der. *P. L.* 9.

5 *l* : 2. and 5 *l* : 5. were seldom used after the time of Milton.

——— You have gone on and fill'd the time
With most | licen|tious meas|ure : mak|ing your will|
The scope of Justice. *T. of A.* 5. 4.

I heard | thee in | the gar|den : and | of thy voice|
Afraid, being naked hid myself— *P. L.* 10.

Obey | and be | atten|tive : canst | thou remem|ber
A time before we came into this cell? *Temp.* 1. 2.

5 *l* : 5.

——— Thou and I
Have for|ty miles | to ride | yet : ere din|ner time|.
1 *Hen.* 4, 3. 3.

For in | those days | might on|ly : shall be | admir'd|.
P. L. 10.

——— And from thy work
Now res|ting bless'd | and hal|low'd : the sev|enth day|.
P. L. 7.

The morn|ing comes | upon | us : we'll leave | you, Bru|tus.
Jul. Cæs. 2. 1.

——— Began
To loathe | the taste | of sweet|ness : whereof | a lit|tle
More than a little, is by much too much. *Hen.* 4, 5. 2.

5 *l* : 6 *l*: is met with in the old English alliterative rhythms.

For son|e thu | bist lad|lic : and lad | to iseon|ne.
Death Song.

'In ab|yte* as | an her|mite : unho|ly of werk|es.'
P. Ploughman.

I slom|bred on | a slep|yng : it swy|ed so mer|y.
P. Ploughman.

Verses that begin with the section 5 *ll.* are met with, not only in the tumbling verse, but occasionally also in our dramatists. They give a loose and slovenly character to the rhythm, and were very properly rejected by Spenser, and by Milton.

5 *ll* : 1.

Who wears | my stripes | impress'd | on him : who | must bear|
My beating to the grave. *Cor.* 5. 5.

5 *ll* : 2.

It may | be I | will go | with you : but yet | I 'll pause|.
Ric. 2, 2. 3.

A sov|'reign shame | so el|bows him : his own | unkind|ness.
Lear, 4. 4.

Verses beginning with the sections 6. 6 *l.* 6 *ll.* were rarely used even by our dramatists. Byron, whose negligent versification has never yet been properly censured, has given us one or two examples of the verse 6 : 2. To slip a verse of this kind into a modern poem, is little better than laying a trap for the reader.

* This is clearly a mistake for *habyte*, which gives us the proper alliteration.

6 : 2.

I have so much endur'd, so much endure,
Look on ! me, the grave | hath not| : chang|ed thee mor|e
Than I am chang'd for thee. *Manfred.*

6 : 5.

And there | by the grace | of God| : he was | prostrate|.
M. for M. Flodden Fielde, 8.

He conquered all the reyne of feminie,
That whilom was ycleped Scythia,
And wed|ded the fresh|e quene| : Ippol|ita|.
The Knightes Tale.

The sen|ate hath sent | about| : three sev|eral quests|
To search you out. *Othello,* 1. 2.

6 : 6.

And man|y a dead|ly stroke| : on him | there did light|
M. for M. Flodd. Fielde, 8.

6 ll : *6 l.*

Qui loq|uitur tur|piloq|uium : is Lu|cifer's hin|e.
P. Ploughman.

Verses beginning with the sections 7. and *7 l.* are very rarely met with, except in the old English alliterative metre.

7 : 6.

With that | in haist | to the hege| : so hard | I inthrang|.
Dunbar

Quhairon | ane bird | on a branch| : so birst | out her not|is.
Same.

7 l : *2 l.*

To hav|e a li|cense and leav|e : at Lon|don to dwel|le.
Piers Ploughman.

Upon | the mid|summer ev|en : mer|riest of nich|tis.
Dunbar.

7 l : 6 l.

The hel|ewag|as beoth lag|e : sid-wag|as unheg|e.
Death Song.

Verses beginning with the section 8. are no less rare than those which begin with section 4. They must of necessity approach close on the confines of the triple measure; but verses belonging to that measure would, in most cases, be of a most unwieldy length, if they contained five accents. They are, however, occasionally found in the alliterative metre, and there are some very curious specimens in the Anglo-Saxon poem, called The Traveller.

8 l : 1 ll.

Mid Wen|lum ic wæs | and mid Wær|num : and | mid Wic|ingum.
Song of the Traveller.

Nud Seax|um ic wæs | and mid Syc|gum : and | mid Swærd|-werum. *Song of the Trav*

Mid Fronc|um ic wæs | and mid Frys|um : and mid Frum|-tingum. *Song of the Trav.*

Mid Eng|lum ic wæs | and mid Swæf|um : and | mid On|enum.
Song of the Trav.

Mid Rug|um ic wæs | and mid Glom|mum : and | mid Rum|-walum. *Song of the Trav.*

Mid Creac|um ic wæs | and mid Fin|num : and | mid Cæs|ere.
Song of the Trav.

8 ll : 1 ll.

Mid Gef|thum ic wæs | and mid Win|edum : and | mid Gef|-legum. *Song of the Trav.*

8 ll : 6.

Of fals|nesse of fas|ting of les|inges : of vow|es ybroke|.
P. Ploughman.

Verses beginning with the section 9. form a very slovenly rhythm, but are occasionally found in the works of our dramatists.

9 : 5.

'Tis a won|der by | your leave| : she will | be tam'd | so.
T. of the Shrew, 5. 2.

9 *l* : 1.

——— As an arrow shot
From a well-|exper|ienced ar|cher : hits | the mark|
His eye doth level at—— *Per.* 1. 1.

——— We gave way to your clusters
Who did hunt | him out | o' th' cit|y : But | I fear|
They'll roar him in again. *Cor.* 4. 6.

CHAPTER VI.

VERSE OF SIX ACCENTS.

FORMERLY the verse of six accents was the one most commonly used in our language; but for the last three centuries it has been losing ground, and is now merely tolerated, as affording a convenient pause in a stave, or as sometimes yielding the pleasure of variety.

The place it once filled in English literature would give it some degree of importance, even though it had never been one of our *classical* rhythms; but its importance is greatly increased, when we recollect the period when it most flourished, and the writers by whom it was chiefly cultivated. Poems in this metre ushered in the æra of Elizabeth; and no one can look with other feelings than respect upon the favourite rhythm of a Howard, a Sidney, and a Drayton.

The verse of six accents is frequently met with in our Anglo-Saxon poems, and also in the alliterative poems of the fourteenth century. But the psalm-metres were chiefly instrumental in rendering it familiar to the people; and doubtless gave it that extraordinary popularity, which for a time threw into the shade all the other metres of our language.

It must, however, be acknowledged, that our verse of six accents is much inferior to the verse of five. Though of greater length, its rhythm has a narrower range, and a flow much more tame and monotonous. Its pause admits little change of position, and though in the number

of its *possible* varieties it equals the verse of five accents, yet many of these have a length so inconvenient, as to render them very unfit for any practical purpose. It is also more difficult to follow a diversified rhythm in the section of three, than in the shorter section of two accents. A verse, therefore, which admits only the former, cannot safely allow the same license to the rhythm, as one which contains the latter. Accordingly, our metre of six accents departs in very few instances from the strictest law of the common measure.

The name of *Alexandrine* has been given to this verse, not only in our own, but also in foreign countries. The origin of the term has been questioned; but I see little reason to doubt the common opinion, which traces it to the French Romance of Alexander. This once famous "Geste" was the work of several authors, some of whom were English. Its verse in many respects resembles the modern French Alexandrine, but generally contains six accents.

Of late years the Alexandrine has kept a place in English literature, chiefly by its introduction into our heroic verse. This intermixture of rhythms was unknown to Chaucer, and seems to have been mainly owing to the influence of the tumbling metre. The poets of the seventeenth century introduced the Alexandrine, sometimes singly, sometimes in couplets or triplets, and in some cases used it for whole passages together. It would be difficult to defend this practice, on any sound principles of criticism; but the intrusive verses are occasionally introduced so happily, the change of rhythm is so well adapted to change of feeling or of subject, that criticism will probably be forgotten in the pleasure of the reader. On this ground, the following passage seems to me to have a fair claim on the forbearance of the critic, though it will hardly meet with his approval. Sheffield thus describes, or rather professes his inability to describe, the nature of *genius*.

A spirit that inspires the work throughout,
As that of nature moves the world about;
A flame that glows amidst conceptions fit
Ev'n something of divine and more than wit;
Itself unseen, yet all things by it shown,
Described by all men, but described by none.
Where dost thou dwell? What caverns of the brain
Can such a vast and mighty thing contain?
When I, at vacant hours, in vain thy absence mourn,
Oh, where dost thou retire? And why dost thou return
Sometimes with powerful charms to hurry me away,
From pleasures of the night, and business of the day?

Essay on Poetry.

The writers of our old English alliterative metre used the Alexandrine with the utmost freedom, as also did our dramatists; but it was rejected by Milton, and has ever since been considered as alien to the spirit of English blank verse.

Verses of six accents beginning with the section 1, are rarely found, except in our Anglo-Saxon poems, and the works of our dramatists; Milton, however, has occasionally used them in his Samson.

1 : 1. is well-known to the Anglo-Saxon, but is hardly ever met with in English verse.

heah|-cyning|es hæs| : him | wæs hal|ig leoht|. *Cæd.*
thurh | his an|es cræft| : of|er oth|re ford|. *Ex. MSS.*
him | seo win | geleah| : seth|than wal|dend his. *Cæd.*
Hath | he ask'd | for me|? Know | you not | he has|?
Macb. 1. 7.
of|er rum|ne grund| : rath|e wæs | gefyl|led. *Cæd.*
Tha | seo tid | gewat| : of|er tib|er sceac|an. *Cæd.*
Ne | wæs her | tha giet| : nym | the heol|ster scead|o.
Cæd.

By alternating the verse 1 : 1. with the common heroic verse, Campion formed what he calls his elegiac metre.

It seems to have been his intention to imitate the rhythm of Latin elegy; if so, the attempt must be considered as a failure.

Comstant to none, but ever false to me!
Trai|ter still | to love| : through | thy false | desires|,
Not hope of pittie now, nor vain redress
Turns | my grief | to tears| : and | renu'd | laments|,
So well thy empty vowes and hollow thoughts
Wit|nes both | thy wrongs| : and | remorse|les hart|—
None canst thou long refuse, nor long affect,
But | turn'st feare | with hopes| : sor|row with | delight|,
Delaying and deluding ev'ry way
Those | whose eyes | were once| : with | thy beau|ty charm'd|.

1 : 2. is also rare.

Whose mention were alike to thee as lieve
As | a catch|polls fist| : un|to a bank|rupts sleeve|.
Hall. Sat.

O | ye Gods | ye Gods| : must | I endure | all this|?
Jul. Cæs. 4. 3.

Well | what rem|edy|? : Fen|ton, Heav'n give | thee joy|.
M. W. of Windsor, 5. 4.

The verse 1 : 5. is somewhat more common.

Take pomp from prelatis, magistee from kingis,
Sol|emne cir|cumstance| : from all | these world|lye thingis|,
We walke awrye, and wander without light,
Confoundinge all to make a chaos quite.
Puttenham Parth.

O | despite|ful love| : uncon|stant wom|ankind|!
T. of the Shrew, 4. 1.

Saf|er shall | he be| : upon | the san|dy plains|
Than where castles mounted stand. *H.* 6, 1.

We'll | along | ourselves| : and meet | them at | Philip|pi.
Jul. Cæs.

Vir|tue as | I thought| : truth, du|ty so | enjoining.
Samson Agon.

Verses beginning with the lengthened section are more commonly met with. The verse 1 *l.* 1. was used as late as the 16th century.

And | thurh of|ermet|to : soh|ton oth|er land|. *Cæd.*

——— Gan enquire
What stately building durst so high extend
Her lofty tow'rs, unto the starry sphere,
And | what un|known na|tion : there | empeo|pled were|.
F. Q. 1. 10. 56.

Let | me be | record|ed : by | the right|eous Gods|,
I am as poor as you. *T. of A.* 4. 1.

The Duke of Norfolk is the first, and claims
To be high Steward; next the Duke of Norfolk
He | to be | Earl Mar|shall : you | may read | the rest|.
H. 8, 4. 1.

Set|te sig|eleas|e : on | tha sweart|an hel|le. *Cæd.*

Gif | he to | thæm ric|e : wæs | on rih|te bor|en. *Alfred.*

He | nom Sum|erset|e : and | he nom | Dorset|e.
Layamon.

And | tha men | within|nen : oht|liche | agun|nen.
Layamon.

——— These evils I deserve; and more,
Acknowledge them from God inflicted on me
Just|ly, yet | despair | not : of | his fin|al par|don.
Samson Agon.

1 *l.* 5. is met with in the Anglo-Saxon, and also in the old English alliterative poems.

hæf|don heor|a hlaf|ord : for thon|e heah|stan God|. *Alfred.*

On | tha deop|an da|lu : thær he | to deof|le wearth|. *Cæd.*

Heh|ste with | tham her|ge : ne mih|ton hyg|eleas|e. *Cæd.*

Ræd|an on | this ric|e : swa me | that riht | ne thinc|eth.
Cæd.

And | hi wil|tun scir|e : mid with|ere | igrat|te. *Layamon.*

Gif | me mot | ilas|ten : that lif | a mir|e breos|ten.
Layamon.

Ther | lai the | Kaiser|e : and Col|grim his | iver|e.
Layamon.

Hiz|ed to | the hiz|e : bot het|erly | they wer|e.
Gaw. and the Green Knight.

In | a som|er ses|on : when sof|te was | the sun|ne.
P. Ploughman.

Verses, which begin with the sections 2. and 2 *l.* have been widely used in English poetry. Some of their varieties have survived in modern usage.

2 : 1. is found in our dramatists.

Was | not that no|bly done| : ay | and wise|ly too|.
Macb. 3. 6.

How long should I be, ere I should put off
To | the lord Chanc|ellors tomb| : or | the She|riffs posts|.
B. Jon. 3. 9.

——— This young Prince had the ordering
(To crown his father's hopes) of all the army—
Fash|ion'd and drew | em up| : but | alas | so poor|ly,
So raggedly and loosely, so unsoldier'd,
The good Duke blush'd. *Fletcher. Loy. Subj.* 1. 1.

——— If there can be virtue, if that name
Be any thing but name, and empty title,
If | it be so | as fools| : have | been pleas'd | to feign it,
A pow'r that can preserve us after ashes——
Fletcher. Valentinian, 1. 2.

2 : 2. is still common.

Both | for her no|ble blood| : and | for her ten|der youth|.
F. Q. 1. 1. 50.

——— Throw out our eyes for brave Othello,
Ev'n | till we make | the main| : and | the aer|ial blue|
An indistinct regard. *Othello,* 2. 2.

The verse 2 : 5, like the last, is used even at the present day.

And | by his on|ly ayde| : preserv'de | our princ|es right|.
M. for M. Flodd. Fielde, 24.

Ban|ish'd from liv|ing wights| : our wear|y days | we waste|.
F. Q. 1. 2. 42.

Whi|ther the souls | do fly : of men | that live | amiss|.
F. Q. 1. 2. 19.

Where | they should live | in woe| : and die | in wretch|edness|.
F. Q. 1. 5. 46.

Then | by main force | pull'd up| : and on | his shoul|ders bore|
The gates of Azza. *Samson Agon.*

Knych|tis ar cow|hybyis| : and com|ons pluk|kis crawis|.
Gaw. Doug. Prol. to 8 *Eneid.*

So | did that squire | his foes| : disperse | and drive | asun|der.
F. Q. 6. 5. 19.

Yet | were her words | but wind| : and all | her tears | but wat|er. *F. Q.* 6. 6. 42.

Upon the British coast, what ship yet ever came,
That not of Plymouth hears, where those brave navies lie,
From cannons thund'ring throats, that all the world defy,
Which | to invas|ive, spoil| : when th' En|glish list | to draw|,
Have check'd Iberia's pride, and held her oft in awe?
Drayton's Poly-olbion.

The verse which follows appears to be doubly lengthened;

We have this hour a constant wish to publish
Our daughters sev'ral dow'rs, that future strife
May | be preven|ted now| : the princ|es France | and Bur|gundy
Long in our court have made their am'rous sojourn.
Lear, 1. 1.

VERSES BEGINNING WITH THE SECTION 2 *l.*

Johnson has given it as his opinion that the Alexandrine "invariably requires a break at the sixth syllable." This, he tells us, is a rule which the modern French poets never

violate; and he censures Dryden's negligence in having so ill observed it. But the French and English Alexandrines have little in common save the name, and to reason from the properties of the one to the properties of the other, is very unsafe criticism. The former may have four, five, or six accents; the latter never has less than six. In the number of their syllables they approach more nearly to each other; but their pauses are regulated by very different laws. The English pause* divides the *accents* equally, but the French pause has frequently two on one side, and three on the other. Again, in French the pause must divide the *syllables* equally, but not necessarily so in English. Johnson's acquaintance with the English Alexandrine seems to have been very limited; in one place he even represents it as the invention of Spenser.

Dryden only followed the last mentioned poet, in using Alexandrines beginning with a lengthened section. Such verses are also found in every page of our dramatists; and are full as common in the works of our earlier poets. Pope seems to have imitated Drayton in rejecting them; and as Johnson formed all his notions of rhythmical proportion in the school of Pope, we have an easy clue to the criticism, which gave rise to these observations.

2l: 1.

hwæt | sceal ic win|nan cwæth | he : nis|me wih|te thearf.
Cæd.

Rapt | in eter|nal si|lence : far | from en|emies|.
F. Q. 1. 1. 41.

Up | to the hill | by He|bron : seat | of gi|ants old|.
Samson Agon.

2l : 5 *l.*

Lis|ta and tha|ra la|ra : he let | heo that | land bu|an. *Cæd.*

* This observation does not apply to those verses of six accents, which contain a *compound* section; see ch. 7. But such rhythms have long since been obsolete.

The sections 3. and 3 *l.* but seldom open an English verse, whatever be the number of its accents. When there are *six* accents, such a verse is rarely, if ever, met with after the 15th century.

3 : 1.

Swa | mec hyht|-giefu heold| : hyg|e dryht | befeold|.
Rhiming Poem.

3 : 5 *l.*

Wen|te forth | in here way| : with man|y wis|e tal|es.
P. Ploughman.

This | was heor|e iheot| : ar heo | to Bath|e com|en.
Layamon.

3 *l* : 1 *l.*

I | was wer|y forwan|dred : wen|te me | to res|te.
P. Ploughman.

3 *l* : 3.

Mon|y mar|vellus mat|er : nev|er mark|it nor ment|.
Gaw. Doug. Prol. to Eneid.

He | nom al|le tha lon|des : ni | to tha|re sa stron|de.
Layamon.

Verses beginning with the sections 5. and 5 *l.* are by far the most common of our modern Alexandrines. They are also well known in old English poetry, but are rare in Anglo-Saxon.

5 : 1.

I know | you're man | enough| : mould | it to | just ends|.
Fletch. Ley. Subj. 1. 3.

5 : 2.

Such one | was I|delness| : first | of that com|pany|.
F. Q. 1. 4. 20.

To gaze | on earth|ly wight| : that | with the night | durst ride|.
F. Q. 1. 5. 32.

Then gins | her griev|ed ghost| : thus | to lament | and mourn|.
F. Q. 1. 7. 21.

Or by the girdle grasp'd they practice with the hip,
The forward, backward falls, the mar, the turn, the trip,
When stript into their shirts each other they invade,
Within | a spa|cious ring| : by | the behol|ders made|.
Drayton.

Which men | enjoy|ing sight| : oft | without cause | complain|.
Samson Agon.

This and much more, much more than twice all this
Condemns | you to | the death| : see | them deliv|er'd o|ver
To execution. *R.* 2, 3. 2.

The dominations, royalties, and rights
Of this | oppress|ed boy : This | is thy el|dest son's | son
Unfortunate in nothing but in thee. *K. John*, 2. 1.

5 : 3 is only found in old English.

I muv|it furth | alane| : qhen | as mid|nicht wes past|.
Dunbar's Midsummer Eve.

Quod he | and drew | me down| : derne | in delf | by ane dyke|.
Gaw. Doug. Prol. to Eneid 8.

His seel | schul nat | be sent| : to | dyssey|ve the pe|ple.
P. Ploughman.

5 : 5.

O who | does know | the bent| : of wom|an's fan|tasy| ?
F. Q. 1. 4. 24.

In shape | and life | more like| : a mon|ster than | a man|.
F. Q. 1. 4. 22.

He cast | about | and search'd| : his bale|ful books | again|.
F. Q. 1. 2. 2.

And hel|mets hew|en deep| : shew marks | of ei|thers might|.
F. Q. 1. 5. 7.

This is the verse, which Drayton used in the Polyolbion. Other varieties are occasionally introduced, but

rarely—too rarely, it may be thought, to diversify the tameness and monotony of the metre. Of the fifteen verses which open the poem, fourteen belong to the present rhythm; yet, notwithstanding this iterated cadence, there is something very pleasing in their flow. Much of this, however, may arise from mere association.

Of Al|bion's glo|rious isle| : the won|ders whilst | I write|,
The sun|dry var|ying soils| : the pleas|ures in|finite|,
Where heat | kills not | the cold| : nor cold | expels | the heat|,
The calms | too mild|ly small| : nor winds | too rough|ly great|,
Nor night | doth hin|der day| : nor day | the night | doth wrong|,
The sum|mer not | too short| : the win|ter not | too long|—
What help | shall I | invoke| : to aid | my muse | the while| ?

Thou gen|ius of | the place! : this most | renown|ed isle|,
Which liv|edst long | before| : the all|-earth-drown|ing flood|,
Whilst yet | the earth | did swarm| : with her | gigan|tic brood|,
Go thou | before | me still| : thy cir|cling shores | about|,
Direct | my course | so right| : as with | thy hand | to show|
Which way | thy for|ests range |: which way | thy riv|ers flow|
Wise gen|ius! by | thy help| : that so | I may | descry|
How thy fair mountains stand, and how thy vallies lie.

Drayton's Poly-olbion.

The lengthened verse was also common.

So long | as these | two arms| : were a|ble to | be wrok|en.

F. Q. 1. 2. 7.

And drove | away | the stound| : which mor|tally | attack'd | him.

F. Q. 6. 3. 10.

Oft fur|nishing | our dames| : with In|dia's rar'st | devic|es,
And lent | us gold | and pearl| : rich silks | and dain|ty spic|es.

Drayton.

Verses beginning with the lenghtened section, were common till the end of the seventeenth century. Drayton, however, rejected them, and they were proscribed by Johnson.

Some spa|ris now|thir spirit|ual : spous|it wyffe | nor ant|.
Gaw. Doug. Prol. Eneid, 8.

A may|ny of | rude vil|lyans : made | him for | to blede|.
Skelton's Elegy.

Whose sem|blance she | did car|ry : un|der feig|ned show|.
F. Q. 1. 1. 46.

But pin'd | away | in ang|uish : and | self-will'd | annoy|.
F. Q, 1. 6. 17.

More ug|ly shape | yet nev|er : liv|ing crea|ture saw|.
F. Q. 1. 8. 48.

And oft | to-beat | with bil|lows : beat|ing from | the main|.
F. Q. 1. 12. 5.

——— Whom unarm'd
No strength | of man|, or fierc|est : wild | beast could | withstand|.
Samson.

And with | paternal thun|der : vin|dicates his throne|.
Dryden.

The last verse is the one specially objected to by Johnson.

5 *l* : 3*l*.

And wer|eden | tha rich|e : with | than stron|ge Childrich|e.
Layamon.

5 *l* : 5. like all those verses, which have a supernumerary syllable in the middle, was rarely used after the fifteenth century. It was, however, sometimes met with in our dramatists.

Of drev|illing | and drem|ys : what do|ith to | endyte| ?
Gaw. Doug. Prol. Eneid 8.

Ful rude | and ry|ot res|ons : bath roun|dalis | and ryme|.
Same.

Na lau|bour list | they luik | till : thare luf|is are | burd lyme|.
Same.

Yet shame|fully | they slew | him : that shame | mot them | befall|.
Skelton's Elegy.

And furth | he wul|de bug|en: and Bath|en al | belig|gen.
Layamon.

Ah swa | me hel|pen drih|ten: thæ scop | thæs dai|es lih|ten.
Layamon.

Despise | me if | I do | not: Three great | ones of | the cit|y,
In personal suit to make me his lieutenant,
Oft capp'd to him. *Othello*, 1. 1.

Verses beginning with the sections 6 and 6 *l.* are found in the old English alliterative metre.

6: 1.

Quha spor|tis thame on | the spray|: spar|is for | na space|.
Gaw. Doug.

6: 6 *l.*

As an|cres and her|metis|: that hol|de hem in | here sel|les.
P. Ploughman.

That Na|ture ful no|bilie|: annam|ilit fine | with flou|ris.
Dunbar.

6: 9 *l.*

So glit|terit as | the gowd|: wer their glor|ious | gylt tres|ses.
Dunbar.

6 *l*: 5.

Syth Char|ite hat | be chap|man: and chef | to schriv|e lord|es.
P. Ploughman.

Unclos'ed the ken|el dore|: and cal|de hem | ther out|e.
Gaw. and the Green Knight.

In the same metre may also be found verses beginning with the sections 7 and 7 *l.*

7: 1 *l.*

The brem|e buk|kes also|: wit | her brod|e paum|es.
Gaw. and the Green Knight.

By that | that an|y day-liżt|: lem|ed up|on erth|e.
Gaw. and the Green Knight.

I say | a tour | in a toft|: tryc|lyche | imaked.
P. Ploughman.

7 : 3 *l.*

And get|en gold | wit here gle| : sin|fullich|e y trow|e.
P. Ploughman.

7 : 5.

So thoch|tis thret|is in thra| : our bres|tis o|ver thort|.
Gaw. Doug.

The schip|man schrenk|is the schour| : and set|tith to | the schore|.
Gaw. Doug.

With such | a crak|kande cry| : as klif|fes had|den brus|ten|.
Gaw. and the Green Knight.

Of al|le man|er of men| : the men|e and | the rich|e.
P. Ploughman.

I drew | in derne | to the dyke| : to dirk|en af|ter myrth|is.
Dunbar.

7 *l* : 1.

I wene | thou bid|dis na bet|tir : bot | I breke | thy brow|.
Gaw. Dougl.

7 *l* : 2 *l.*

Ich wol|le wurth|liche wrek|en : al|le his with|er-ded|en.
Layamon.

7 *l* : 3 *l.*

And sum|me put | hem to pryd|e : apar|ayleth | hem there af|tur.
P. Ploughman.

7 *l* : 5 *l.*

Bot in|compe|tabil cler|gy : that Chris|tendome | offend|dis.
Gaw. Doug.

Verses beginning with sections 8. and 8 *l.* are very rare. They are found, however, in the Song of the Traveller.

8 : 5 *l.*

That trav|yllis thus | with thy boist| : qwhen bern|is with | the bourd|is.
Gaw. Doug.

8 *l* : 1 *l.*

Mid Hron|um ic wæs | and mid Dean|um : and | mid heath|o-Reom|um.
Trav. Song.

Mid Scot|tum ic wæs | and mid Peoh|tum: and | mid Scrid|e-
Fin|num. *Trav. Song.*

Verses beginning with sections 9. and 9 *l.* are also rare. Ben Jonson has used them once or twice in that strange medley of learning, coarseness, and extravagance, with which the three sycophants amuse the crafty epicure, their master. We have the verses 9 : 7. and 9 : 9. in the first four lines.

Now room for fresh gamesters, who do will you to know,
They do bring | you nei|ther play|: nor U|niver|sity show|;
And therefore do intreat you, that whatsoever they rehearse
May not fare | a whit | the worse|: for the false | pace of | the
verse|. *The Fox*, 1. 2.

There are also verses in Piers Ploughman, which *may* be read, as if they began with the section 9. But I have doubts, if the custom, now so prevalent, of slurring over an initial accent, were practised at so early a period. If this license be allowed, we may give to the following line the rhythm 9 *l* : 2 *l*.

All in hop|e for | to hav|e: hev|ene rich|e blis|se.

CHAPTER VII.

VERSES WITH A COMPOUND SECTION.

The origin of those sections which have more than three accents, has already been matter of discussion;* in the present chapter we shall consider them all as *compound*. This will enable us, at once, to double the range of our notation.

Every section of four, five, or six accents, may be represented as an Anglo-Saxon couplet; and if we add a *c* to the figures, which denote the rhythm, we shall be in no danger of confounding a compound section, with the couplet to which it probably owes its origin. Thus we may represent the section

Then|den heo | his hal|ige word|

by the formula 1 : 6. *c*.—assuming that the middle pause of the *couplet* followed after the third syllable. I have already stated my belief, that the hypothesis, which has been started, as to the nature and origin of these compound sections is the true one; but whether true or false, there can be little doubt as to the *convenience* of the notation.

VERSES OF SIX ACCENTS

may be ranged under two heads, accordingly as they be-

* See B. 2. ch. 1, 3, and 4.

gin or end with the compound section. Those which belong to the latter class are rare in Anglo-Saxon; but common in our psalm metres, and all those rhythms which were derived from, or influenced by them. They are, however, seldom met with after the sixteenth century.

1 : 6. *c* : 1 *l.*

——— Heo wæron leof gode
Then|den heo | his hal|ige word| : heal|dan wol|don.
——— They were dear to God,
While they his holy word would keep. *Cædmon.*

2 *l* : 1 *ll. c* : 6.

——— No man ys wurthe to be ycluped kyng,
Bot|e the hey|e kyng | of hev|ene : that wrog|te al thing|.
R. Glou. 322.

5 : 5. *c* : 6.

About|e seint | Ambros|e day| : ido | was al this|,
Tuelf hundred in zer of grace, and foure and sixti iwis.
R. Glou. 546.

Lewelin prince of Walis robbede mid is route
The erl|es lond | of Glou|cetre| : in Wal|is about|e.
R. Glou. 551.

5 : 6. *c* : 6 *l.*

So ho|ly lyf | he lad|de and god| : so chast | and so clen|e
That hey men of the lond wolde hem alday mene
That hii nadde non eyr bytwene hem. *R. Glou.* 330.

6 : 5. *c* : 6.

And wel vaire is offringe to the hey weved* ber
And suth|the ofte wan | he thud|er com| : he off|rede ther|.
R. Glou. 545.

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* *Weved* is the Anglo-Saxon *wigbed*, an altar.

5 : 5 *l.* *c* : 6 *l.*

And ris|en up | wit rib|audy|e : tho rob|erdes knav|es.
P. Ploughman.

5 *l* : 5 *l.* *c* : 6 *l.*

To syn|ge ther|e for sym|ony|e : for sil|ver is swet|e.
P. Ploughman.

5 : 5. *c* : 5.

Who with his wisdom won, him strait did chose
Their king | and swore | him fe|alty| : to win | or lose|.
F. Q. 2. 10. 37.

Yet secret pleasure did offence impeach,
And won|der of | antiq|uity| : long stop'd | his speech|.
F. Q. 2. 10. 68.

As well | in cur|ious in|struments| : as cunning lays|.
F. Q. 2. 10. 59.

They crown'd | the sec|ond Con|stantine| : with joy|ous tears|.
F. Q. 2. 10. 62.

How he | that lady's lib|ertie| : might en|terprise|.
F. Q. 4. 12. 28.

Their hearts | were sick, | their eyes | were sore| : their feet were lame|.
F. Q. 6. 5. 40.

——— Gracious queen
More | than your lord's | depar|ture weep | not: more's | not seen|.
R. 2, 2.

Verses ending with section 2, are chiefly found in the works of our dramatists.

1 *l* : 1. *c* : 2 *l.*

Art | thou cer|tain this | is true| : is | it most cer|tain.
Cor. 5. 4.

The sea | and un|frequen|ted des|erts : where | the snow dwells|.
Fletcher, Bonduca, 4. 3.

Verses which *end* with the compound section are much more common in Anglo-Saxon, than in the later dialects. They yielded to the favourite rhythms of our psalm-

metres; and though their popularity revived in some measure during the sixteenth century, they have since fallen into almost total neglect.

Cædmon frequently made both his sections begin abruptly, and for opening the couplet preferred the section *2 l.*

1 l : 5 l : 1 l. c.

——— Hie habbath me to hearran gecorene,
Rof|e rin|cas : mid swil|cum mæg | man ræd | gethen|can.
———They have me for Lord y-chosen,
Warriors famous! with such may man council take! *Cæd.*

2 l : 2 : 5. c.

——— Gif hit eower ænig mæge
gewendan mid wihte : that hie word Godes
lar|e forlæ|ten : son|a hie him | the lath|ran beoth|.
——— If any of you may
Change this with aught—that they God's word
And lore desert—soon they to him the more loath'd will be.
Cæd.

——— Thæm he getruwode wel
Thæt hie his giongerscipe : fyligen wolden
Wyr|cean his wil|lan : for | thon he him | gewit | forgeaf|.
——— In whom he trusted well
That they his service would follow,
And work his will—for that he gave them reason— *Cæd.*

2 l : 2 : 5 l. c.

Gif ic ænigum thegne : theoden madmas
Gear|a forgæf|e : then|den we on | tham god|an ric|e
Gesœl|ige sæt|on : and hæf|don ur|e set|la geweald|.
If I to any thane lordly treasures
Gave of yore—while we in that good realm
Sat happy and o'er our seats had sway—— *Cæd.*

The last of these verses has the rhythm *6 l : 5 l : 2 c.*

It will be observed that in all these examples the alliteration falls on the third accented syllable of the second

section. According to Rask, all the preceding syllables form the "complement;" they are to be uttered in a softer and a lower tone, so that the first accent may always fall on the alliterative syllable. Were this theory true, the rhythm of Anglo-Saxon verse would be poor indeed!

Sometimes, though rarely, we find the alliteration falling upon other syllables; and occasionally we have even two alliterative syllables in the second section.

2 *l* : 1 *l* : 1 *l. c.*

Hyge hreoweth: that hie heofon rice
Ag|an to al|dre: gif | hit eo|wer æ|nig mæg|e
Gewendam mid wihte.

Rueth my heart, that they heaven's realm
Possess for ever! If any of you may
This change by aught, &c. *Cæd.*

Though not unknown to the old English dialect, these verses are so rarely met with in the interval which elapsed between the Anglo-Saxon period, and the sixteenth century, that we shall pass at once to the rhythms of the Faery Queen.

5 : 5 : 5. *c.*

You shame|fac'd are|: but shame|fac'dness | itself | is she|.
F. Q. 2. 9. 43.

By which she well perceiving what was done,
Gan tear her hair, and all her garments rent,
And beat | her breast|: and pit|eously | herself | torment|.
F. Q. 6. 5. 4.

For no demands he stay'd
But first | him loos'd|: and af|terwards | thus to | him said|.
F. Q. 6. 1. 11.

The common *metre* of six accents, which spread so widely during the sixteenth century, seldom tolerated a verse with a compound section. The reluctance to admit these verses was strengthened by the example of Drayton, who rigidly excluded them from the Polyolbion.

There are, however, a few poems, in which they are admitted freely enough to give a peculiar character to the rhythm. One of these poems is the Elegy written by Brysket, (though generally ascribed to Spenser,) on the death of Sir Philip Sidney. It has very little poetical merit, but deserves attention, as having undoubtedly been in Milton's eye, when he wrote his Lycidas. From it Milton borrowed his irregular rhimes, and that strange mixture of Christianity and Heathenism, which shocked the feelings and roused the indignation of Johnson. It may be questioned, if the peculiarity in the metre can fairly be considered as a blemish. Like endings, recurring at uncertain distances, impart a wildness and an appearance of negligence to the verse, which suits well with the character of elegy. But to bring in St. Peter hand in in hand with a pagan deity is merely ludicrous; it was the taste of the age, and that is all that can be urged in its excuse. Still, however, the beauties of this singular poem may well make us tolerant of even greater absurdity. No work of Milton has excited warmer admiration, or called forth more strongly the zeal of the partizan. The elegy on Sir Philip Sidney will afford us a specimen of rather a curious rhythm; and at the same time enable us to judge of Milton's skill in changing the baser metal into gold. It should be observed, that, in *some* editions, the sections are written in separate lines, as if they formed distinct verses.

THE MOURNING MUSE OF THESTYLIS.

Come forth, ye Nymphs! come forth, forsake your wat'ry bowers,
Forsake your mossy caves, and help me to lament;
Help | me to tune | my dole|ful notes|: to gur|gling sound|
Of Liffie's tumbling streams, come let salt tears of ours,
Mix with his waters fresh: O come, let one consent
Joyn | us to mourn | with wail|ful plaints|: the dead|ly wound|
Which fatal clap had made, decreed by higher powers
The drery day, in which they have from us yrent
The noblest plant that might from east to west be found,

Mourn, mourn great Philip's fall! mourn we his woeful end,
Whom spiteful death hath pluckt untimely from the tree,
Whiles yet his years in flowre did promise worthy fruit, &c.

Up | from his tomb| : the migh|ty Cor|ine|us rose|,
Who cursing oft the Fates that his mishap had bred,
His hoary locks he tare, calling the Heavens unkind;
The Thames was heard to roar, the Reyne and eke the Mose,
The Schald, the Danow's self this great mischance did rue,
With torment and with grief their fountains pure and clear
Were troub|led and | with swel|ling floods| : declar'd | their woes|.
The Muses comfortless, the Nymphs with pallid hue.
The Sylvan Gods likewise came running far and near;
And, all with tears bedew'd and eyes cast up on high,
O help, O help, ye Gods! they ghastly gan to cry.
O change the cruel fate of this so rare a wight,
And grant that nature's course may measure out his age.
The beasts their food forsook and trembled fearfully,
Each sought his cave or den this cry did them so fright,
Out from amid the waves by storm then stirr'd to rage,
This cry did cause to rise th' old father Ocean hoar;
Who grave with eld and full of majesty in sight
Spake | in this wise| : Refrain,| quoth he,| your tears | and plaints|,
Cease these your idle words, make vain requests no more;
No humble speech nor mone may move the fixed stint
Of Destiny or Death; such is his will that paints
The earth with colours fresh, the darkest skyes with store
Of star|ry lights| : and though | your tears | a heart | of flint|
Might tender make, yet nought herein they will prevail.
Whiles thus | he said| : the no|ble Knight | who gan | to feel|
His vital force to faint, and death with cruel diut
Of dire|ful dart| : his mor|tal bod|y to | assail|,
With eyes lift up to Heav'n, and courage frank as steel,
With cheer|ful face| : where val|our live|ly was | exprest|,
But humble mind, he said, O Lord, if ought this frail
And earthly carcass have thy service sought t'advance,
If my desire hath been, still to relieve th' opprest;
If justice to maintain, that valour I have spent
Which thou me gav'st: or if henceforth I might advance
Thy name,| thy truth,| then spare | me, Lord| : if thou | think best|

Forbear these unripe years. But if thy will be bent,
If that ! prefix|ed time | be come| : which thou | hast set|,
Through pure and fervent faith I hope now to be placed
In th' everlasting bliss, which with thy precious blood
Thou purchase did for us. With that a sigh he fet,
And straight a cloudy mist his senses over-cast ;
His lips waxt pale and wan, like damask roses bud
Cast from the stalk, or like in field to purple flowre,
Which languisheth being shred by culter as it past.
A trembling chilly cold ran through their veins, which were
With eyes brimfull of tears, to see his fatal houre, &c.

VERSES OF SEVEN ACCENTS

May be divided, like those of six, into two classes, accordingly as they begin or end with the compound section. Both these classes were known to the Anglo-Saxons; but under the influence of the psalm metres the latter gradually gave way, in the same manner as the corresponding rhythm in the metre of six accents. It was, however, very freely used by certain of our poets, during the sixteenth and seventeenth centuries; more especially by Phaer and Chapman.

We will first take the verses that *begin* with the compound section. Cædmon generally opened the first section with an accent, and the second with an unaccented syllable.

1 *l* : 1 *l*. *c* : 2 *ll*.

And moste aue tid : ute weorthan
Wes|an an|e win|ter stun|de : thon|ne ic mid | this wer|ode
And might I one season outfare
And bide one winter's space ! then I with this host— *Cæd.*

1 : 6 *l*. c : 8.

hæl|eth helm | on heaf|od aset|te : and thon|e full heard|e geband|
Hero's-helm on head he set, and it full hard y-bound. *Cæd.*

2 : 5. *c* : 5.

War|iath inc | with thon|e wæstm| : ne wyrth | inc wil|na gæd|
Be ye both ware of that fruit, ne let it goad your lust. *Cæd.*

2 l : 2 l. c : 5 l.

Lag|on tha oth|re fynd | on tham fy|re : the ær | swa feal|a hæf|don
Gewinnes with heora waldend.

Lay the other fiends in fire, that erewhile had so fele
Strife with their Ruler. *Cæd.*

2 l : 5 l. c : 5 l.

——— Næron metode
Tha | gyta wid|lond ne weg|as nyt|te : ac stod | bewrig|en fæs|te
Folde mid flode.

——— Nor had the Maker
As yet wide | land, nor pathways useful ; but fast beset
With flood earth stood. *Cæd.*

5 l : 1 l. c : 5 l.

Tha spræc | se of|er mod|a cyn|ing : the ær | wæs eng|la scyn|ost.
Then spake the haughty king, that erewhile was of angels sheenest.

5 : 5 l. c : 4 l.

Se feond | mid his | gefer|um eal|lum : feal|lon tha u|fon of heof|num
The fiend with all his feres fell then on high from heaven.

The last verse approaches very nearly to the favourite rhythm of Chapman ; of which we have no less than five examples in the first six lines of his Iliad.

5 l : 1. c. : 5.

Achil|les bane|ful wrath | resound| : O God|dess ! that | imposed|
Infinite sorrows on the Greeks : and many brave souls los'd
From breasts | hero|ique, sent | them farre| : to that | invis|ible
cave|
That no | light com|forts, and | their lims| : to dogs | and vul|tures
gave|.
To all | which Jove's | will gave | effect| : from whom | strife
first | begunne|
Betwixt | Atrid|es, king of men| : and The|tis' god|like sonne|.
Iliad, 1.

The same verse is also common in the translations of Phaer and Golding. Like Chapman also, these poets frequently begin the first section abruptly, and sometimes

even the second; but they never allow themselves the liberty, which the latter so often takes, of opening a verse with the section 5 : 2. *c.*

5 : 2. *c* : 5.

This grace desir'd
Vouchsafe | to me| ! paines | for my teares| : let these | rude Greekes | repay|
Forc'd with thy arrowes. Thus he pray'd, and Phœbus heard him pray.
And vext | at heart | down | from the tops| : of steepe | heaven stoopt| ; his bow
And quiver cover'd round his hands did on his shoulders throw
And of the angrie deitye, the arrowes as he mov'd
Ratl'd about him——. *Iliad,* 1.

5 : 2. *c* : 2

Jove's and Latona's sonne, who fired against the king of men
For contumelie shown his priest, infectious sicknesse sent
To plague the armie ; and to death, by troopes the soldier went
Occa|sion'd thus| ; Chry|ses the priest| : came | to the fleete | to buy|
For presents of unvalu'd price his daughter's libertie, &c.
Iliad, 1.

5 : 2 *l. c* : 1.

Thus Xan|thus spake| ; a|blest Achil|les : now | at least | our care|
Shall bring thee off ; but not farre hence the fatal moments are
Of thy grave ruine. *Iliad.*

This kind of verse is sometimes used in Layamon, but more rarely than might have been expected. Robert of Gloucester has made it the great staple of his Chronicle. He uses a very loose rhythm, one of his sections approaching to the triple measure, while the other not unfrequently belongs to the strictest law of the common measure.

2 : 5. *c* : 8.

Eng|elond ys | a wel | god land| : ich wen|e of ech|e land best|
Yset in the end of the world. *Rob. Glouc.* p. 1.

6 : 6. *c.* : 5 *l.*

The Sax|ones and | the Eng|lische tho| : heo had|den al|on hon|de,
Five and thritty schiren heo maden in Engelonde.

Rob. Glouc. p. 3.

He seems to have preferred opening his verse abruptly, and, like Cædmon, generally began the second section with an unaccented syllable.

Ev|erwyk | of fair|est wood|e : Lyn|colne of fair|est men|,
Gran|tebrug|ge and Hon|tyndon|e : mest plen|te of | dep fen|,
Ely of fairest place, of fairest scyte Rochestre,
Ev|ene a|gayn Den|emarc ston|de : the con|tre of | Chiches|tre.

Rob. Glouc. p. 6.

We have now to consider those verses which *end* with the compound section; and will begin with some examples furnished by Cædmon.

1 *l* : 2 : 5 *l. c.*

forthon he sculde grund gesecan
Heard|es hel|le wit|es : thæs | the he wann | with heof|nes wal|dend.

therefore must he seek th' abyss
Of dread hell-torment, since he warr'd with heavens-weilder.

Cæd.

2 *l* : 5 : 5 *l. c.*

God sylfa wearth
Miht|ig on mod|e yr|re : wearp hin|e on | that mor|ther in|nan.

God's mighty self became
At heart enraged; he hurl'd him to that murderer's den.

Cæd.

2 *l* : 5 *l* : 1 *l. c.*

thær he hæfth mon geworhtne
Æf|ter his on|licnis|se : mid tham | he wil|e eft | geset|tan.
Heofona rice mid hlutrum saulum.

there he hath man ywrought
After his likeness; with whom he wills again to people
Heaven's realm with shining souls. *Cæd.*

3 *l*: 5 : 5 *l. c.*

hehs|ta heof|ones wal|dend : wearp hin|e of | than he|an sto|le.
The highest Heaven-wielder hurl'd him from the lofty seat.
Cæd.

This kind of verse is to be found in Layamon.

7 : 1 : 9 *l. c.*

To Bath|e com | the Kaise|re : and | bilai | thene cas|tel ther|e,
To Bath came the Kaiser, and beset the castle there. *Lay.*

2 : 6 : 6. *c.*

Fer|de geond al | Scotland| : and set|te it an | his ag|ere hand|.
He went through all Scotland, and brought it under his own hand.
Lay.

Phaer and Chapman also used similar rhythms; the latter more sparingly than the former.

5 : 5 : 5. *c.*

Then for disdaine, for on themselves their owne worke Jove did fling,
Their sis|ter craw|lyd furth| : both swift | of feete | and wight | of wing|,
A mon|ster ghast|ly great| ; for ev|ery plume | her car|cas beares|,
Like number leering eyes she hath, like number harckning eares.
Phaer.

Great Atreus' sonnes! said he,
And all | ye well|-griev'd Greekes| : the Gods | whose hab|ita|tions be|,
In heavenly houses, grace your powers with Priam's razed town,
And grant ye happy conduct home. *Chapman.*

Seed of the Harpye! in the charge ye undertake of us,
Discharge | it not | as when| : Patroc|lus ye | left dead | in field|.
Chapman.

Verses of seven accents are not unfrequently met with in the loose metre used by our dramatists. Such as begin

with the compound section appear to have been most favoured. There can be little doubt that Shakespeare's text has suffered from the attempts, which have been made by his editors, to remove these seeming anomalies. Sometimes we find a word dropt, or altered, and at other times the verse broken up into fragments, in order to bring it within the limits of the ordinary rhythms. For example, in the folio of 1625, there is the following passage:

We speak no treason man, we say the King
Is wise and virtuous; and his noble Queen
Well struck in years; fair, and not jealous;
We say that Shore's wife hath a pretty foot,
A cher|ry lip|, a bon|ny eye| : a pas|sing pleas|ing tongue|,
And the Queen's kindred are called gentlefolks. *R* 3, 1. 1.

The difference in the flow of the two last verses was certainly not accidental. The libertine sneer upon the wretched mistress, was to be contrasted with the bitter sarcasm levelled at more formidable, and therefore more hated rivals. But in the text, as "corrected" by Steevens, this happy turn of the rhythm is lost;

We say that Shore's wife hath a pretty foot,
A cherry lip,
A bonny eye, a passing pleasing tongue,
And the Queen's kindred are called gentlefolks.

In Boswell's edition of Malone's Shakespeare we have the line written, as in the folio, with seven accents. But in neither of the editions do the notes give the reader the slightest hint of any interference with the text, either for the purposes of amendment or of restoration!

The poets of the seventeenth century occasionally introduced the verse of seven accents into their "heroic metre." But the change of rhythm was too violent. The license hardly survived the age of Dryden.

Let such a man begin without delay,
But he must do beyond what I can say,

Must above Milton's lofty flight prevail,
Succeed | where great | Torqua|to : and | where great|er Spen|ser fall|. *Sheffield. Essay on Poetry*, 1st edition.

In the second edition this line was altered to give Milton the preference, when it quietly settled down into an Alexandrine.

They meet, they lead to church, the priests invoke
The pow'rs, and feed the flames with fragrant smoke,
This done, they feast, and at the close of night
By kindled torches vary their delight,
These | lead the live|ly dance| : and those | the brim|ming bowls | invite|. *Cymon and Iphegenia.*

It will be observed that each of these verses *ends* with the compound section.

VERSES OF EIGHT ACCENTS.

The longest verse which has been used to form any English metre, is the one of eight accents. This unwieldy rhythm was not unknown in the seventeenth century, and according to Webbe "consisteth of sixteen syllables, each two verses ryming together, thus:

Wher virtue wants and vice abounds, there wealth is but a baited hooke
To make men swallow down their bane, before on danger deepe they looke."

Even at that period this metre was "not very much used at length." The couplet was more commonly divided into the stave of *eight and eight*; in which shape it is still flourishing in our poetry.

In his longer rhythms Cædmon not unfrequently inserts a couplet of eight accents; of which five were sometimes given to the one section, and three to the other; as,

7 : 3 : 6 *ll. c.*

Big stand|ath me strang|e geneat|as : tha | ne wil|lath me æt | tham strith|e geswic|an,
Hælethas hardmode.

By me stand liegemen strong, they that will not at the strife fail me,
Heroes stalwart. *Cædmon.*

But in the great majority of cases the accents are equally divided, each section taking four. It is highly probable that this was owing to the ecclesiastical chaunts; and that the Latin metre of four accents, which, if not invented, was chiefly cultivated by the celebrated Ambrose Bishop of Milan, had already begun to exercise an influence over our English rhythms.

1 : 5 *l. c* : 1 *l* : 1 *l. c.*

Worh|te man | him hit | to wit|e : hyr|a wor|uld wæs | gehwyrf|ed,
They wrought them this for punishment; their world was changed! *Cæd.*

1 *l* : 1 *l. c* : 5 : 5 *l. c.*

Deor|e wæs | he driht|ne ur|e : ne mih|te him | bedyrn|ed weorth|an,
That his engyl ongan ofermod wesan.

Dear was he to our Lord, nor might from him be hidden,
That his angel gan to wax o'er-proud. *Cæd.*

1 *l* : 1 *ll. c* : 2 : 5 *l. c.*

Gif | he brec|ath his | gebod|scipe : thon|ne he him | abol|gen wurth|ath.
If he break his commandment, then he gainst him enrag'd becomes. *Cæd.*

2 : 6 *l* : 5 *l* : 6 *l.*

He let him swa micles wealdan,
Hehst|ne to him | on heof|ona ric|e : hæf|de he hin|e swa hwit|ne gehworht|ne.
He let him so mickle weild,
Next to himself in heaven's realm; he had him so purely wrought.— *Cæd.*

2 *l* : 1 *l. c* : 1 *l* : 1 *l. c.*

Hwy sceal ic æfter his hyldo theowian,
Bug|an him swil|ces geong|ordom|es : ic | mæg wes|an God | swa he|.

Why must I for his favour serve—
Bow to him with such obedience? I may be God as he.
Cæd.

Frynd synd hie mine georne,
Hol|de on hyr|a hyg|e-sceaf|tum : ic | mæg hyr|a hear|ra wes|an.
Friends are they of mine right truly,
Faithful in their hearts deep councils; I may their liege lord be.
Cæd.

5 : 5 *l. c.* : 5 *l* : 1. *c.*

Ac niot|ath inc | thæs oth|res eal|les : forlæt|ath thon|e æn|ne beam.
But enjoy ye all the other—leave ye that one tree. *Cæd.*

5 : 5 *ll. c* : 1 : 6 *l. c.*

Swa wyn|lic wæs | his wæstm | on heof|onum : that | him com | from wer|oda driht|ne.
So precious was the meed in heaven, came to him from the Lord of Hosts. *Cæd.*

6 : 5 *l. c.* : 1 *l* : 5 *l. c.*

Ænne hæfde he swa swithne gehworthtne,
Swa miht|igne on | his mod | gethoh|te : he | let hin|e swa mic|les weal|dan.
One had he so mighty wrought,
So powerful in his mind's thought—he let him so mickle wield.
Cæd.

These verses are also to be found in the psalm metres of the thirteenth and fourteenth centuries. Robert of Gloucester used them very freely in his Chronicle.

King Wyllam was to milde men debonere y nou,
Ac to men that hym with sede to al sturnhede he drou,
In chyrch|e he was | devout y nou| : vor hym | ne ssol|de non day| abyd|e,
That he | ne hur|de mas|se and mat|yns : and ev|eson | and ech|e tyd|e. *R. Glou.* 369.

VERSES OF NINE ACCENTS.

Cædmon occasionally uses couplets, which contain nine, or even *more* than nine accents.

1 *l*: 2 *l. c.* : 1 : 5. *c.*

And | heo al|le for|sceop drih|ten to deof|lum : for | then heo | his dæd | and word|
Noldon weorthian.

And them all the Lord transhaped to fiends, for that they his deed and word,
Would not worship. *Cæd.*

3 : 6 *l. c* : 1 *l* : 1 *ll. c.*

Het|e hæf|de he æt | his hear|ran gewunnen : hyl|do hæf|de his| ferlor|ene.

Hate had he from his Lord y-won ; his favour had forlorn. *Cæd.*

In the following couplet we have as many as *twelve* accents.

And sceolde his drihtne thancian,
Thæs lean|es the | he him | on | tham leoh|te gescyr|ede : thon|ne let|e he | his hin|e lang|e weal|dan.
And should his Lord have thank'd
For the portion he him in light had given, then had he let him long time weild it. *Cæd.*

These long rhythms may be traced through our literature, till they ended in the doggrel verses, which Shakespeare put into the mouth of his Clowns, and Swift used as a fit vehicle for his coarse but witty buffoonery. Their revival is hardly to be wished for.

CHAPTER VIII.

THE SECTIONAL PAUSE

gives a character so very marked and peculiar to those rhythms into which it enters, as makes the consideration of them apart from the others, not only a matter of convenience, but almost of necessity. We have, therefore, reserved the present chapter for tracing the history, and noticing the peculiarities, of those sections which admit the pause.

As to the origin of this pause, I have already ventured an opinion. I think it owes its existence, in our poetry, to the *emphatic stop;* but as the question is one of difficulty, and as I may have occasion hereafter to refer to some of the reasons, which lead me to this conclusion, I make no apology for laying those reasons at some length before the reader.

In the earlier and primitive languages, we find the intonation of words a matter of very high importance. In the Greek and Latin, there are many words which have nothing else to distinguish them, but the tone; thus the Latin *ne,* when it signified *not,* was pronounced with a sharp tone—when it signified *lest,* with a grave one; or to speak with greater precision, it was pronounced, in the first case, more sharply than the ordinary pitch of the voice, and more gravely in the latter. In the Chinese, there are monosyllables, with no less than five distinct meanings, according to the tone which is given them;

and those, who have heard them pronounced by a native, will readily understand the immense resources, which may thus be placed within the reach of language. I am not, however, aware that these differences of tone have ever been applied to the purposes of *construction*. There does not seem to have been any relative and subordinate intonation in a sentence; a word had its tone fixed, and this it retained, whatever its position.

Whether the metrical *arsis* heightened the tone of the syllable on which it fell, has been doubted. Bentley thought it did; but later critics have seen reason to question his opinion; and as it must often interfere with the *verbal* tone, their objections are entitled to much weight. There are, however, passages in the old grammarians, which favour the notion of there having been *some* change in the voice. May not the *arsis* have been marked by a stress, resembling our modern accent? If this were so, the change from the temporal to the accentual rhythm, in the fourth century, would be natural and easy; the same syllable taking the accent in the new rhythm, which (according to Bentley and Dawes) received the *arsis* in the old.

With this exception (if it be one), I know no instance in the Greek and Latin, where an alteration either in the tone or loudness of the voice, has been used for purposes of construction or of rhythm. The tone seems to have been a mere accident of the *word;* and had no influence on the sentence, further than as it contributed to its harmony. The stress of the voice seems to have been employed solely for the purposes of emphasis; and was certainly considered by Quintilian as reducible to no system, for he leaves the learner to gather from experience, "quando attollenda vel submittenda sit vox." Had the stress of voice been in any way dependent on the *construction*, its laws might have been readily explained; and would have certainly fixed the attention of a people who scrutinized the peculiarities of their language with so much care.

But though I can find no system of accents like our own, in these kindred languages, yet there are reasons for believing, that our present accentuation has been handed down to us from a very remote antiquity. We find it reduced to a system in our Anglo-Saxon rhythms; and its wide prevalence in the other Gothic dialects, points clearly to an origin of even earlier date. The precision of the laws, which regulated the accents in Anglo-Saxon verse, is one of the most striking features of their poetry. We find none of those licentious departures from rule,* which are so common in the old English, and are occasionally met with, even in our later dialect. It may be questioned, if any *primary* accent were doubtful† in the Anglo-Saxon; at any rate, the limits of uncertainty must have been extremely narrow.

In modern usage, we sometimes hear a word accented, though it immediately adjoin upon an accented syllable; especially when it contains a long vowel-sound. The rhythm of Sackville's line,

> Their great | cru|elty: and the deepe bloodshed
> Of friends——

is not without example, in the every-day conversation of many persons, who have accustomed themselves to a slow and emphatic mode of delivery. Were this practice generally sanctioned by that of our earlier and more perfect dialect, we might infer, with some plausibility, that our English accents were at one time, like those of the Greek and Latin, strictly verbal; and that the sectional pause was a consequence, which followed naturally from the system of accentuation, originally prevalent in our language. But

* The widest departure from the common rhythm of the language which the Anglo-Saxon poet allowed himself, was owing to the frequent use of the sectional pause. We shall have more to say on this head shortly.

† There are perhaps instances, in which the same sentence has been differently accentuated. But this may be owing to a difference of dialect. The Anglo-Saxon author is, I believe, always consistent with *himself*.

there are grounds for believing, that in the Anglo-Saxon the stress on the adjective was *always* subordinate to that on the substantive. In nine cases out of ten, it was clearly subordinate; in no case is it found predominant;* and when with the aid of the sectional pause, it takes the accent, there is, in the great majority of cases, an evident intention on the part of the poet, to use the pause for the purposes of emphasis—the substantive, in all probability, still keeping the stronger accent. There are, indeed, instances of the sectional pause, where it is certainly *not* used as an emphatic stop; but these, I believe, are, for the most part, found in poems of inferior merit, or in those artificial rhythms † which were probably invented in the course of the ninth and tenth centuries. They may perhaps be laid to the account of carelessness or of incapacity, and ranked with those cases, where the ordinary rhythm of the language has been made to yield to the rhythm of its poetry. These exceptions may shake, but I do not think they are sufficiently numerous to overturn, the hypothesis that has been started.

Having thus given the reasons, which incline me to the opinion already stated as to the origin of the pause, I shall now proceed to range in order, those sections into which it enters. If we consider the pause as filling the place of an unaccented syllable, we may use nearly the same notation to indicate the rhythm, as hitherto. We have merely to show the presence of the pause, by the addition of a *p*. Thus the section we have already quoted from Sackville,

Their great | cru|eltie.

would be represented by the formula, 5 *ll. p.*

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* When the adjective has a stronger accent than its substantive, it always forms part of a *compound*, and is no longer subject to inflexion.

† Conybeare's rhiming poem, for example.

THE SECTION 1 *p.* OF TWO ACCENTS.

Sections, which admit the pause, may be divided into two classes, accordingly as they contain two or three accents. When the section contains only two, the pause cannot change its position, for it *must* fall between the accented syllables; but as the section may vary both its beginning and its end no less than three different ways, it admits of nine varieties. Of these six have established themselves in English literature, to wit, 1. *p.* 1 *l. p.* 1 *ll. p.* 5. *p.* 5 *l. p.* 5 *ll. p.*

Whether the section 1. *p.* were known in Anglo-Saxon, is a matter of some doubt. In Beowulf, there is the couplet,

Spræc|tha| : ides Scyldinga.
Spake then the Scylding's Lady ———

and in Cædmon, 148, we have,

Thy læs him westengryre,
Har | hæth| : holmegum wederum
Oferclamme.
Lest them the desert-horror—
The hoar heath—with deluging storms
O'erwhelm.

The lengthened section, 1 *l. p.* is somewhat more common;

Tha on dunum gesæt—
Earc | No|es : the Armenia
Hatene syndon.
Then on the downs rested
Noah's arc—*they* Armenia
Are hight. *Cæd.* 71.

See also,

Fær | No|es. *Cæd.* 66.

The section 1 *p.* was *never* common. It was chiefly used by our dramatists; and more particularly in their faëry dialect.

On the ground
Sleep | sound| !
I 'll apply
To your eye,
Gentle lover, remedy.
When thou wak'st,
Thou | tak'st|
True delight
In the sight
Of thy former lady's eye. *M. N. D.* 3. 2.

Up and down, every where,
I strew these herbs to purge the air,
Let your odour : drive | hence|
All | mists| : that dazzle sense. *Fl. Fa. Sh.* 3. 1.

Mark what radiant state she spreads
In circle round her shining throne,
Shooting her beams, like silver threads ;
This | this| : is she alone,
Sitting like a goddess bright,
In the centre of her light. *Arcades.*

This is the only instance of the section in Milton, who doubtless borrowed it from Fletcher. The propriety of Shakespeare's rhythm will be better understood, if we suppose (what was certainly intended) that the fairy is pouring the love-juice on the sleeper's eye, while he pronounces the words, "Thou tak'st." The words form, indeed, the fairy's "charm," and the rhythm is grave and emphatic as their import. I cannot think, with Tyrwhitt, that the line would be improved, "both in its measure and construction, if it were written thus :

See | thou tak'st|."

I know not how the construction is bettered, and the correspondence, no less than the fitness of the numbers, is entirely lost. Seward, in like manner, took compassion upon the halting verses of Fletcher. His corrections afford us an amusing specimen of conjectural criticism.

Let your odour : drive | *from* hence|
All | mist*es* : that dazzle sense !

Fletcher, like Shakespeare, had a *charm* to deal with; and, to gain the same object, he used the same rhythm.

The sections 1. *p.* and 1 *l. p.* are both of them to be found in Spenser's *August;* but the strange rhythm which he adopted in his *roundle* can only be considered as an experiment. It would be idle to trace out every variety he has stumbled upon, in writing a metre for which he had no precedent, and in which he has had no imitator.

The section 1 *ll. p.* is peculiar to the Anglo-Saxon. In that dialect it is met with, not only among the short and rapid rhythms of Beowulf, but also in the stately numbers of Cædmon; and of all the pausing sections known to our earliest dialect, was the one most widely used. It is singular it should so completely have disappeared from the early English. I do not recollect one single instance of it in that dialect.

We will begin with the couplet of four accents.

Tha | theah|tode : theoden ure.	*Cæd.*
Deop | dream|aleas : drihten ure.	*Cæd.*
Beorn | bland|en feax : bill geslehtes.	*Battle of Brunanburgh.*
mod | mæg|nade : mine fægnade.	*Rhim. Poem.*
Har | Hil|derinc : hreman ne thorfte.	*War Song.*
Sweart | syn|nihte : wide and side.	*Cæd.*
Sweart | swith|rian : geond sidne grund.	*Cæd.*
Treow | tel|gade : tel | wel|gade.	*Rhim. Poem.*
Gold | gear|wade : gim | hwear|fade.	*Same.*
Sinc | sear|wade : sib | near|wade.	*Rhim. Poem.*
Fæge feollon : feld | dyn|ede.	*War Song.*
Sar and sorge : susl | throw|edon.	*Cæd.*
Ellen eacnade : ead | beac|nade.	*Rhim. Poem.*
haten for herigum : heo | ric|sode.	*Alf.*

The following are instances of this section, when found in the couplet of five accents.

Hof | her|gode : hyge teonan wræc. *Cæd.*
Word | weorth|ian : hæfdon wite micel. *Cæd.*
Ofor holmes hrincg : hof | sel|este. *Cæd.*
Tha com ofer foldan : fus | sith|ian. *Cæd.*
Wlite beorhte gesceaft : wel | lic|ode. *Cæd.*
ealra feonda gehwilc : fyr | ed|neowe. *Cæd.*

The section 5. *p.* was used by our dramatists in their faëry dialect. It was also found in Sackville, and must, at one time, have taken deep root in the language, for it forms a striking feature in the staves of several popular songs.

O Troy|! Troy|!: there is no bote but bale,
The hugie horse within thy walls is brought,
Thy turrets fall.
Sackville. M. for M. Induction, 65.

Let her fly, let her scape,
Give again : her own | shape|. *Fl. Fa. Sh.* 3. 1.

I do wander every where,
Swifter than : the moons | sphere|. *M. N. Dream.*

Warton, in quoting Sackville, added a third *Troy*, without authority from the poet, or notice to the reader.

O Troy|! Troy|! Troy|! there is no bote but bale.

The passages he has thus corrupted are more numerous, and the corruptions more serious than his late able editor suspected. They would have fully satisfied even the spleen of a Ritson, had it been his good fortune to have lighted on them. Steevens also, with that mischievous ingenuity which called down the happy ridicule of Gifford, thought fit to *improve* the metre of Shakespeare. He reads the line thus:

Swifter than the moon|es sphere|.

But the quarto of 1600, and the folio of 1623, are both against him. The flow of Shakespeare's line is quite in

keeping with the peculiar rhythm which he has devoted to his fairies. It wants nothing from the critic but his forbearance.

Burns, in his "Lucy," has used this section often enough to give a peculiar character to his metre.

O wat ye wha's : in yon | town|,
Ye see the e'enin sun upon ?
The fairest dame's : in yon | town|,
That e'enin sun is shining on.——

The sun blinks blithe : on yon | town|,
And on yon bonie braes of Ayr;
But my delight : in yon | town|,
And dearest bliss is Lucy fair, &c.

Moore also, in one of his beautiful melodies, has used a compound stanza, which opens with a stave like Burns'. His stanza contains also *other* specimens of this section.

While gazing : on the moon's | light|,
A moment from her smile I turn'd,
To look at orbs : that, more | bright|,
In lone and distant glory burn'd ;
But too | far|
Each proud | star|
For me to feel its warming flame,
Much more | dear|
That mild | sphere|
Which near our planet smiling came ;
Thus Mary dear ! be thou my own,
While brighter eyes unheeded play,
I 'll love those moonlight looks alone
Which bless my home, and guide my way.

The day had sunk : in dim | showers|,
But midnight now, with lustre meek,
Illumined all : the pale | flowers|,
Like hope that lights a mourner's cheek.
I said|, (while|
The moon's | smile|
Play'd o'er a stream, in dimpling bliss)

"The moon | looks|
On many brooks;
"The brook can see no moon but this:"
And thus, I thought, our fortunes run,
For many a lover looks on thee;
While, oh! I feel there is but *one*,
One Mary in the world for me!

Sir Jonah Barrington tells us, in his Memoirs, that this singular stanza belonged to a well-known Irish song, which was popular some fifty years since.

The section 5 *l. p.* was used from the earliest period to which we can trace our literature, down to the close of the sixteenth century. It is found in the almost perfect rhythms of Cædmon, and in the majestic stanza which we owe to the genius of a Spenser. Sackville used it with a profusion, which has given a very marked character to his metre; and there are grounds for suspecting that it was not altogether unknown to Milton. My search, however, in the works of this poet has hitherto been without success.

Verses of four accents.

On last | leg|dun : lathum theodum. *War Song.*

The King | ef|tir : that he wes gane,
To Louch-lomond the way has tane. *Bruce*, 2. 800.

Stowe gestæfnde : tha stod | rath|e. *Cæd.*

Thæt hi that rice : geræht | hæf|don. *Alf.*

He is dead : and gone|, La|dy,
He is dead and gone;
At his head a green grass turf,
At his heels a stone. *Hamlet.*

A year or two ago there was published a book of songs, written on the model of the exquisite little pieces, which are scattered through the works of our dramatists. Many of these songs are extremely beautiful; but the author seems to have caught more happily the *spirit** than the

* Certainly a much more important matter!

form of his originals; to have followed the flow of thought and feeling much better than the rhythm. He must have been thinking of Shakespeare's metre when he wrote.

> Lady sing no more,
> Science is in vain,
> Till | the heart | be touch'd|, Lady,
> And give forth its pain.

But in the one stave, *Lady* forms an essential part of the rhythm, while it may be rejected from the other without doing it the slightest injury. It is, in fact, a mere *pendant*; and might as well have been written *between* the verses, as at the end of one of them.

The section 5 *l. p.* is also common in verses of five accents.

> His freond | frith|o : and gefean ealle. *Cæd.*

> Our prince | Da|wy : the erle of Huntyntown
> Thre dochtrys had. *Wall.* 64. 45.

> Compleyne | Lord|ys : compleyne yhe Ladys brycht,
> Compleyne for him, that worthi was and wycht.
> *Wall.* 2. 226.

> The deepe | daun|ger : that he so soon did feare.
> *Sackville. M. for M. Buckm.* 45.

> Whom great Macedo vanquisht there in sight,
> With deepe | slaugh|ter : despoiling all his pride.
> *Sackville. M. for M. Induction,* 58.

> When Hannibal,
> And worthy Scipio last in armes were sene,
> Before Carthago gate, to try for all
> The worlds | em|pire : to whom it should befall.
> *Sackville. M. for M. Induction,* 60.

> Her eyes | swol|len : with flowing stremes aflote.
> *Sackville. Induction,* 1. 3.

> The hugie hostes, Darius and his power,
> His kings|, princ|es : his peeres and all his flower.
> *Sack. Induction.*

What could binde
The vaine | peo|ple : but they will swerve and sway.
Sack. Buckingham. 62.

Yet ween'd by secret signs of manliness,
Which close appear'd in that rude brutishness,
That he | whi|lom : some gentle swain had been.
F. Q. 4. 7. 45.

His land | mort|gag'd : he sea-beat in the way
Wishes for home a thousand sithes a day.
Hall. Sat. 4. 6.

Which parted thence,
As pearls from diamonds dropt : in brief|, sor|row
Would be a rarity most belov'd, if all
Could so become it. *Lear,* 4. 3.

With all my heart, good Thomas : I have|, Thom|as,
A secret to impart unto you.
B. Jons. Ev. M. in his H. 2. 3.

Make your own purpose
How in my strength you please : for you|, Ed|mund,
Whose virtue and obedience doth this instant
So much commend itself, you shall be ours. *Lear,* 2. 1.

Our dramatists very commonly placed a pause before the last accent, when they ended the verse with the name or title of the person addressed. There are three or four examples of this practice among the verses last quoted, and we shall meet with others as we proceed further.

THE SECTION 5 *ll. p.*

is found in the old English metre of four accents, and in the works of our dramatists. It was also used by other writers of the sixteenth century, more especially by Sackville. In the Anglo-Saxon it is of very rare occurrence, but is occasionally met with;

Him tha secg hrathe: gewat | sith|ian.
Then a soldier quickly gan speed him. *Cæd.* 94.

Whan corn ripeth in every steode,
Mury hit is in feld and hyde;
Synne hit is and schame to chide;
Knightis wolleth on huntyng ride;
The deor | gal|opith: by wodis side, &c. *Alesaunder, l.* 460.

Yet saw I Scilla and Marius where they stood
Their greate | cru|eltee: and the deepe bloodshed
Of frends. *Sack. M. for M. Induction.*

O Jove! to thee above the rest I make
My humble playnt, guide me that what I speake
May be thy will upon this wretch to fall,
On thee|! Ban|istaire: wretch of wretches all.
Sack. Buckingham, 92.

Remove | mys|terie: from religion,
From godly fear all superstition. *Putt. Parth.*

Have you yourselves, Somerset, Buckingham,
Brave York|, Salis|bury: and victorious Warwick,
Receiv'd deep scars, &c. 2 *H.* 6, 1. 1.

O! who hath done
This deed|?——No|body: I myself, farewell! *Othello,* 5. 2.

But room|, fa|ëry: here comes Oberon.
And here my mistress, would that he was gone!
M. N. D. 2. 1.

The verses 5 *l. p*: 5. and 5 *ll. p*: 1. contain, each of them, *ten* syllables. This was doubtless the reason of the forbearance shown to them by our classical writers of the sixteenth century.

THE SECTION OF THREE ACCENTS.

In the section of three accents the pause may fall between the first and second accented syllables, between the second and third, or in *both* these places. We might provide for these three possible contingencies by dividing the pausing sections (like the rhiming sections,*) into three classes. But, in fact, the two first classes are alone

* See page 133.

met with in our literature, none of our sections containing two pauses.*

THE SECTION 1.*p*.

is occasionally found in Anglo-Saxon poems, of the first class;

Hremmas wundon,
Earn | æs|es georn| : wæs on eorthan cyrm.
The ravens wheel'd around—
The ern, greedy for its prey; their scream was on the earth.
Battle of Maldon.

and very commonly of the second class, when lengthened;

Thurh | geweald | God|es : wuldres bearnum *Cæd.*
Wæs | min dream | dribt|lic : drohtad bihtlic.
Riming Poem.
Thurh | his word | wes|an : wæter gemæne. *Cæd.*
O|fer scild | scot|en : swilce scottisc eac. *War Song.*
Us | is riht | mic|el : thæt we rodera weard. *Cæd.*
geomre gastas : wæs | him gylp | for|od! *Cæd.*
modes mynlan : o|fer mægth | guin|ge. *Alf.*
Sah to setle : thær | læg secg | mæn|ig. *Cæd.*
Godes ahwurfon : bæf|don gielp | mic|el. *Cæd.*
gewendan mid wihte : that | hie word | God|es. *Cæd.*
And glosed his Gospel : as | hem good | lik|ed. *P. P.*
Worching and wandring : as | the world | as|keth. *P. P.*
It is nought by the bishop : that | the boy | prech|ed.
P. P.
O there are divers reasons : to | dissuade|, broth|er.
B. Jons. Ev. M. in his H. 2. 1.

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* Sydney has used them in the song quoted at page 155. But he adopted this singular rhythm, avowedly, as an *experiment*.

This section is sometimes, though but rarely, found doubly lengthened.

Mennisces metes : ac | he ma | luf|edon. *Alf.*

THE SECTION 2 *l. p.*

can only be of the second class. It is found both in Anglo-Saxon rhythms and in the old English alliterative metre.

cwæth ⊦ that his lic | wer|e : leoht and scene. *Cæd.*

Her sire Typhæus was, who mad with lust,
And drunk with blood of men, slain by his might
Through incest her of his own mother Earth
Whil|om begot|, be|ing : but half | twin of | that birth|.
F. Q. 3. 7. 47.

I shop me into shrowdes : as | I a shepe | wer|e. *P. P.*

There preched a pardonor : as | he a preoste | wer|e.
P. P.

And hadde leve to lize : al|le here lif | af|tur.
P. P.

What says the other troop ! : They | are dissolv'd|, hang|'em.
Cor. 1. 1.

THE SECTION 3. *p.*

is more rare, but is occasionally met with; and, of course, must be of the first class.

thrang | thrys|tre genip| : tham the se theoden self.
Cæd.

heold | heof|ona frea| : tha hine halig God. *Cæd.*

——— You shall close prisoner rest,
Till that the nature of your fault be known
To the Venetian state : come | bring | him along|.
Oth. 5. 2.

Where be these knaves ? What| ! no | man at door|,
To hold my stirrup, nor to take my horse ?
T. of the Shrew, 4. 1.

The section 5 *p.* is rare. It is found, however, in the old romance of Sir Tristrem, and was not unknown to the Anglo-Saxons.

The folk | stood | unfain |	The folk stood sad
Befor that levedi fre,	Before that lady free,
" Rowland my Lord is slain,	" Roland my lord is slain,
He speketh no more with me."	He speaketh no more with me."

Tristr. 1. 22.

The Douke | an|swer'd then|,	The Duke answer'd then,
" I pray mi Lord so fre,	" I pray my Lord so free,
Whether thou bless or ban,	Whether thou bless or curse,
Thin owen mot it be."	Thine own may it be."

Trist. 1. 77.

hæste hrinon: ac hie \| hal\|ig God\|. *Cæd.*

hyge hreoweth: that hie \| heof\|on ric\|e. *Cæd.*

A modern poet has used this section in one of those songs which have been already mentioned, and which recall, so vividly, the lyrical outpourings of our dramatists. The propriety of doing so may, however, admit of some question. Even in the sixteenth century, when the sectional pause was common, it was seldom introduced into a *song*, unless its place in the rhythm was marked out by some regular law. To introduce it at random now, when the pause is obsolete, seems little better than throwing a needless difficulty in the way of the reader. How many persons would read the following lines, for the *first* time, without a blunder?

The brand is on thy brow,
A dark and guilty spot,
'Tis ne'er to be erased,
'Tis ne'er to be forgot.

The brand is on thy brow,
Yet I must shade the spot,
For who will love thee now
If I \| love \| thee not\| ?

Thy soul is dark, is stain'd,
From out the bright world thrown,
By God and man disdain'd,
But not by me—thy own. *The Felon's Wife.*

The section 5.*p*, when lengthened, is met with of the second class, not only in the Auglo-Saxon, but also in the old English alliterative metre, and the works of our dramatists. In this last division of our literature, we occasionally find it without the lengthening syllable.

In that it sav'd me, keep it. In like necessity,
Which God protect thee from: it may | protect | thee|.
Per. 2. 1.

What shall I be appointed hours, as though belike
I knew not which to take: and what | to leave, | ha| ?
Tam. of the S. 1. 1.

——— Are bees
Bound to keep life in drones: and i|dle moths| ? No|.
Ben Jons. Ev. M. out of his H. 1. 3.

These examples, however, are very rare. The *lengthened* section is common.

Duk Morgan was blithe	Duke Morgan was blithe
Tho Rouland Riis was doun,	When Roland Riis was down,
He sent | his sonde | swith|e,	He sent his mesenger quickly,
And bad all shuld be boun.	And bade all should be boun.
And to his lores lithe,	And to his hests attend,
Redi to his somoun,	Ready at his summons,
Durst non again him kithe,	Durst none against him strive,
Bot yalt him tour and town.	But yielded him tow'r and town.

Tristr. 1. 24.

To sek|e seint | Jam|e: and seintes at Rome.
P. Ploughman.

But on | a May | Mor|we: upon Malverne hilles.
P. Ploughman.

Nay more | than this|, broth|er: if I should speak,
He would be ready, &c. *B. Jons. Ev. M. in his H.* 2. 1.

beorhte blisse: wæs heor|a blæd | mic|el. *Cæd.*

gæstes snytru: thy læs | him gielp | sceth|æ. *Ex. MSS.*

A love of mine? I would: it were | no worse|, broth|er.
B. J. Ev. M. in his H. 2. 3.

Hark what I say to you: I must | go forth|, Thom|as.
Same, 4. 3.

It may here be observed, that if the section of an Anglo-Saxon couplet take the pause, the alliteration almost always falls on the syllable which *precedes* it. If the alliteration be double, it falls also (with very few exceptions) upon the syllable which *follows* the pause. These observations will also apply to the old English alliterative metre.

THE SECTION *7. p*

admits of only one form. From the peculiar nature of the rhythm, the pause *must* fall between the first and second accented syllables.

Of all those sections which contain the pause, this is the one which has played the most important part in our literature. It is rarely met with in the Anglo-Saxon, but was very generally used by our old English poets, by the poets of the Elizabethan æra, by Shakespeare, and by Milton. It is the only one of our pausing sections which survived the sixteenth century, and it is found occasionally re-appearing even after Milton's death. Burns has used it once—probably the last time it has been patronized by any of our classical writers.

This section occurs so frequently, as to render necessary a more careful arrangement than we have hitherto found practicable. We shall begin with the verse of three accents, of which several examples are found in the romance of Tristrem.

The forster, for his rihtes,
The left | shul|der yaf he|,
Wit hert | liv|er and ligh|tes,
And blod till he quirre.

The forester for his rights
The left shoulder gave he,
With heart, liver and lights,
And blood for his share.
Tristr. 1. 46.

Mi fader me hath forlorn,
Sir Rohant sikerly,
The best | blow|er of horn|,
And king of venery.

My father hath me lost,
Sir Rohant truly,
The best blower of horn,
And king of venery.
Tristr. 1. 49.

" Your owhen soster him bare"
The king | lith|ed him then|,
I n'am sibbe him na mar,
Ich aught to ben his man.

Your own sister bare him,
—The king listened then—
I am akin to him no more,
I ought to be his man.
Tristr. 1.

Among the verses of five accents, which contain this section, 7 *p* : 5 is the one the most commonly met with in our poetry. The orthodox number of its syllables, is doubtless one of the causes of its popularity.

I have this day ben at your churche at messe,
And said a sermon to my simple wit,
Not all | af|ter the text : of ho|ly writ|. *Sompnoure's Tale.*

The Mar | kep|yt the post| : of that | willage|
Wallace knew weill, and send him his message.
Wallace, 4. 360.

He callyt Balyoune till answer for Scotland,
The wyss | lord ys gert him| : sone brek | that band|.
Wallace, 1. 75.

And cry'd | mer|cy sir Knight| : and mer|cy Lord|.
F. Q. 2. 1. 27.

At last | turn|ing her fear| : to fool|ish wrath|,
She ask'd— *F. Q.* 3. 7. 8.

Cupid their eldest brother, he enjoys
The wide | king|dom of love| : with lord|ly sway|.
F. Q. 4. 10. 42.

So peace | be|ing confirm'd| : amongst | them all|,
They took their steeds— *F. Q.* 6. 4. 39.

What man is he that boasts of fleshly might,
And vain assurance of mortality,
Which all so soon as it doth come to fight
Against | spirit|ual foes| : yields by | and by|,
F. Q. 1. 10. 1.

Let not light see my black and deep desires,
The eye | wink | at the hand| : yet let | that be|,
Which the eye fears, when it is done, to see. *Macb.* 1. 4.

The owl | shriek'd | at thy birth| : an e|vil sign|.
3 *H* 6, 5. 6.

——— Be a man ne'er so vile,
If he can purchase but a silken cover,
He shall not only pass, but pass regarded;
Whereas | let | him be poor| : and mean|ly clad|, &c.
B. J. Ev. M. in his H. 3. 9.

But far | be | it from me| : to spill | the blood|
Of harmless maids. *Fl. F. Sh.* 3. 1.

None else can write so skilfully to shew
Your praise|; ag|es shall pay| : yet still | must owe.
Geo. Lucy to Ben Jons. on the Alchemist.

Anon | out | of the earth| : a fa|bric huge|
Rose like an exhalation. *P. L.* 1.

A mind | not | to be chang'd| : by place | or time|. *P. L.*

Bird, beast|, in|sect or worm| : durst en|ter none|. *P. L.* 4.

And when a beest is ded he hath no peine,
But man | af|ter his deth| : mote we|pe and plein|e.
Knightes Tale.

Writings all tending to the great opinion
That Rome | holds | of his name| : wherein | obscure|ly
Cæsar's ambition shall be glanc'd at. *J. Cæs.* 1. 2.

But since, | time | and the truth| : have wak'd | my judg|ment.
B. J. Ev. M. in his H. 1. 1.

The verse 7 *p* : 2 is more rare.

Yet saw I Silla and Marius where they stood
Their greate crueltie, and the deepe bloudshed
Of friends| ; Cyr|us I saw| : and | his host dead|.
Sackville. M. for M. Induction, 61.

Tis good, | go | to the gate| : some|body knocks|.
Jul. Cæs. 2. 2.

In rage|, deep | as the sea| : has|ty as fire|. *R.* 2, 1. 1.

So spake | Is|rael's true king| : and | to the fiend |
Made answer meet. *P. R.* 3. 440.

He speaks, | let | us draw near| : match|less in might|,
The glory late of Israel, now the grief. *Samson Agon.*

The section 7 *p.* is also found in the verse of six accents; 7 *p* : 5 was the most usual combination.

She almost fell again into a swound,
Ne wist | wheth|er above| : she were | or un|der ground|.
F. Q. 4. 7. 9.

——— I pray thee now, my son,
Go to them with this bonnet in thy hand,
Thy knee | buss|ing the stones| : for in | such bus|iness|
Action is eloquence. *Cor.* 3. 1.

Much care is sometimes necessary to discover this section, when it *ends* the verse; owing to the license which certain of our poets allow themselves, in the management of their pauses. There is danger of confounding the middle pause with the sectional. We shall first give examples of the verse 2 : 7 *p.* and then of the verse 5 : 7 *p.*

Wal|lace scho said| : that full | worth|y has beyne|,
Than wepyt scho that pete was to seyne. *Wallace,* 2. 335.

Thre yer in pess the realme stude desolate,
Quhair|for thair raiss| : a full | grew ous debate|.
Wallace, 1. 43.

——— When merchant-like I sell revenge,
Broke | be my sword| ! : my arms | torn | and defaced| !
2 H. 6, 4. 1.

5 : 7 *p.*

Qhua sperd|, scho said| : to Saint | Marg|ret thai socht|
Qhua ser|wit hir|. Full gret | frend|schipe thai fand|
With Sothran folk, for scho was of Ingland.
Wallace, 1. 283.

And next in order sad, old age wee found,
His beard | all hoare| : his eyes | hol|low and bleared|,
With drouping chere still poring on the ground.
Sackville. M. for M. Induction, 43.

Thrice happy mother, and thrice happy morn,
That bore | three such | : three such | not | to be found.
F. Q. 4. 2. 41.

——— I should be still
Peering in maps for ports and piers and roads:
And every object that might make me fear
Misfortune to my ventures, out of doubt
Would make | me sad|. *Salar.*—My wind | cool|ing my broth|
Would blow me to an ague, when I thought
What harm a wind too great might do at sea.
M. of Venice, 1. 1.

The lengthened section 7 *l. p.* is as common as the one we have been considering. It has been used by Shakespear as a complete verse.

If you dare fight to-day, come to the field,
If not | when | you have stom|achs. *Jul. Cæs.* 5. 1.

But it was the verse 7 *l. p* : 1 that spread it most widely through our literature. In this verse it was used by our dramatists, and by Milton: and may be traced far into the eighteenth century.

——— For the dearth—
The Gods, | not | the patric|ians: make | it, and|
Your knees to them, not arms must help. *Cor.* 1. 1.

Must I of force be married to the County,
No, no|, this | shall forbid | it: lie | thou there|.
Rom. and Jul. 4. 2.

——— Your father were a fool
To give thee all, and in his waning age
Set foot | un|der thy ta|ble: tut | a toy|!
Tam. of the Shrew, 2. 1.

——— One that dares
Do deeds | worth|y the hur|dle: or | the wheel|.
B. Jons. Cynthia's Revels, 3. 4.

More foul diseases than e'er yet the hot
Sun bred|, thor|ough his burn|ings: while | the dog|
Pursues the raging lion. *Fl. Fa. Sheph.* 1. 2.

Whose veins | like | a dull riv|er: far | from springs|
Is still the same, dull, heavy, and unfit,
For stream or motion. *Fl. Fa. Sheph.* 1. 2.

And to despise, or envy, or suspect,
Whom God | hath | of his spec|ial: fa|vour rais'd|
As their deliverer. *Sams.*

——— Light the day and darkness night,
He nam'd|, thus | was the first | day: ev'n | and morn|.
P. L. 7. 252.

——— That all
The sentence, from thy head remov'd, may light
On me, the cause to thee, of all this woe,
Me, me | on|ly, just ob|ject: of | his ire|. *P. L.* 10. 936.

——— Me also he hath judg'd, or rather
Me not|, but | the brute ser|pent: in | whose shape|
Man I deceiv'd. *P. L.* 10. 494.

——— I go to judge
On earth | these | thy transgres|sors: but | thou know'st|
Whoever judg'd, the worst on me must light. *P. L.* 10. 72.

Shall he | nurs'd | in the Pea|sant's: low|ly shed|,
To hardy independence bravely bred,
Shall he be guilty of these hireling crimes,
The servile mercenary, Swiss of rhymes?
Burns' Brig of Ayr.

The following are instances of the same verse lengthened.

This ilke monk let olde thinges pace
And held | af|tir the new|e: world | the trac|e. *Chau. Prol.*

——— Light
Sprung from the deep; and from her native east
To journey through the aery gloom began,

Spher'd in a radiant cloud, for yet the sun
Was not| ; she | in a cloud|y : tab|erna|cle
Sojourn'd the while. *P. L.* 7. 245.

Wherever fountain or fresh current flow'd,
I drank|, from | the fresh mil|ky : juice | allay|ing
Thirst. *Samson Agon.*

Surrey has given us an example of the verse 7 *l. p* : 5.

The fishes flete with newe repayred scale,
The adder all her slough away she flinges,
The swift | swal|low pursu|eth : the fly|es smale|.
Description of Spring.

These are the principal combinations in which the section 7 *l. p.* is met with. Others, however, have occasionally been found, more especially in the old English alliterative metre. Thus Dunbar, in his "*Twa mariit women and the wedo,*" gives us an example of the verse 7 *l. p* : 2 *l.*

I hard | un|der ane hol|yn : hewm|lie green hew|it.
Dunbar.

Such examples, however, are rare.

Before I close a book, which treats thus fully of the rhythm of English verse, it may be expected that I should notice a series of works, which have been published during the last thirty years, on the same subject, by men, some of whose names are not unknown to the public. These writers entertain a very humble opinion of those "prosodians," "who scan English verse, according to the laws of Greek metre," and they divide our heroic line, not into five feet, but into six cadences! They are not, however, so averse to foreign *terms*, as might have been looked for. With them rhythm is *rhythmus*, and an elided syllable, an *apogiatura*. One of these critics assures us, that there are *eight* degrees of English quantity; and if the reader should "deny that there is any such thing as eight degrees of it, in our language, for this plain reason, because he cannot perceive them," it will be his duty to confide in the greater experience, and better educated ear

of those, who have paid more attention to the subject! I will not follow the example set by these gentlemen, when they speak of the poor "prosodian." It may be sufficient to say, that much which they advance, I do not understand, and much that I *do* understand, I cannot approve of.

NOTES TO THE FIRST VOLUME.

(A.) The Letters.

In investigating the properties of our letter-sounds, I have wished to follow my own observations rather than the authority of grammarians. It is not, however, easy entirely to free oneself from the influence of preconceived notions, and they have, in one or two instances, led me into statements that require correction.

Our grammarians tells us, that "*r* is never mute." Now, if I may trust my ear, *r* is not pronounced at the end of a syllable, unless the following syllable open with a vowel. It is said, that at the end of a syllable *r* is *obscurely* pronounced; but I have observed, that a very slight pronunciation of this letter has been sufficient to convict the speaker of being an Irishman, and that many who insist upon its pronunciation, drop it, immediately their attention is diverted, or their vigilance relaxed.

In ordinary speech, I believe the words *burn, curb, hurt, lurk, &c.* differ from *bun, cub, hut, luck, &c.* only in the greater length of the vowel-sound. If this be so, then instead of five (see p. 111), there are six vowel-sounds in our language, each of which furnishes us with two vowels, accordingly as the quantity is long or short.

Again; I would say that *farther* differs in pronunciation from *father*, only in the greater length of its first vowel. If so, there is one vowel-sound in our language, which furnishes us with *three* vowels. These are found respectively in the words *fathom, father, farther*. There are some languages, which thus form three vowels from almost every one of their vowel-sounds. See p. 106.

In p. 9, I have considered *h* as a letter. Our grammarians differ on this point, but I must confess that *usage* is against me. There is little doubt, that its old and genuine pronunciation was much like the palatal breathing of the Germans; and such is the power which some persons still give to it. But the people altogether neglect *h*, and others look upon it merely as the symbol of aspiration. In like manner, *wh* is usually treated as an aspirated *w*. Such, however, is the unsettled state of our language, that I have known men who prided themselves on their accuracy and refinement in the pronunciation of these letters *h, wh*, &c., and who nevertheless gave them three or four different properties, ere they had well uttered as many sentences.

There is a statement, too, in p. 10, which requires correction. The Latin *rh* and Greek *ῥ* were certainly aspirated letter-sounds. The accounts of

their pronunciation, handed down to us by the old grammarians, are too explicit to leave any room for doubt upon the subject.

(B.) Accentuation.

The consideration of the laws, which regulate the accents of an English sentence, has occasioned the writer much difficulty. Instead of working his way gradually from results to principles, he has been obliged, owing to the nature of the materials he had to work with, first to assume principles, and then to deduce conclusions. The practice is common enough, though not the less dangerous on that account. The following notices will correct one or two mistakes, into which it has led him.

In p. 84, the definite and indefinite articles are placed upon the same footing. Now the latter originally was nothing more than the first cardinal number, and must, when placed in construction, have obeyed the same law as regards its accentuation. As the cardinal numbers were accented more strongly than the accompanying substantive (see vol. ii. p. 52. n. 5.), it follows that the examples quoted from Spenser and Jonson are instances rather of an *obsolete* than of a false accentuation, though such a mixture of the old with the new system is still open to objection.

The same observation will apply to the examples quoted in p. 86, from the Paradise Lost. Prepositions formerly took the accent before personal pronouns, and, indeed, still do so in some of our provincial dialects; the accentuation therefore is not, properly speaking, *false*, though it takes the reader by surprise, more particularly as an emphasis falls on the pronouns, in the two cases cited.

Again, in an Anglo-Saxon sentence, an adverb generally, and a proposition occasionally, was placed before the concluding word, which, for the most part, was a verb. When so placed, the adverb or proposition seems always to have taken a predominant accent. See Vol. ii. p. 54. n. 5. This rule has been generally observed in the text, though violated in the scansion of the following verses—*here* scanned according to what I conceive to be their true prosody.

Lif|es bryt|ta : leoht | forth | cuman
p. 193, l. 30; and v. ii. p. 32, l. 26.
Sweart|e swog|an : sæs | up | stigon
p. 193, l. 20.
Thegn|ra sin|ra : thær | mid | wesan
p. 144, l. 1.
Stream|as stod|on : storm | up | gewat|
p. 196, l. 16.
Lath|e cyrm|don : lyft | up | geswearc|
p. 194, l. 19.

With respect to the two last verses some doubt may be entertained whe-

ther the accent on the substantive did not eclipse that on the adverb, but I incline to think not.

In Beowulf, l. 3637, is found the passage—

wæron her tela
Willum bewenede : thu us wel dohtest

and in the translation, just published by Mr. Kemble, is the following note, "The alliteration is upon *thu*, and Thorpe therefore suggests *bethenede*." The proposed amendment is an ingenious one, but still I think it was somewhat hastily adopted in the translation, for the *chief* alliterative syllable in the last verse is certainly *wel* not *thu*,

Wil|lum bewen|ede : thu | us wel | dohtest

In the preface (which exhibits much curious research and speculation, though I cannot agree in its conclusions) certain proper names are reduced, by a variety of hypotheses, to the following series ;

Woden.	Beowa.	Baldæg.
Bed-Wiga.	Tætwa.	Brand.
Hwala.	Geata.	Freotho-gar.
Hadra.	God-wulf.	Freothowine.
Iter-Mon.	Finn.	Wig.
Here-Mod.	Freawine.	Gewis.
Sceafa.	Freothola.	Esla.
Sceldwa.	Freothowalda.	Elesa.

"And here we have the remarkable and pleasing fact, that of all the twenty-four names, two only (Beowa and Tætwa) do not stand in alliteration with one another, *from which we may reasonably assume, that in times older than even these most ancient traditions, another and equivalent adjective stood in the place of Tætwa.*" I have quoted this statement, respecting the alliteration, which, it will be seen, is made the ground-work of an important inference, in order to point out two oversights, that seem to have escaped the author. There is certainly no alliteration between *Wo|den* and *Bed|-Wiga*, nor between *I|ter-Mon* and *He|re-Mod*. In the last case, indeed, secondary accents may fall on the syllables *Mon* and *Mod*, but such accents cannot support an alliteration.

I know by experience how difficult it is altogether to avoid these oversights. In the foregoing pages, I have (at least *once*) been guilty of the very same blunder. In p. 229. l. 11, the accent of a common adjectival compound (see p. 102. l. 4,) is misplaced. The verse should have been scanned thus,

Besloh | sin | sceathan : sig|ore and | geweal|de

(C.) Secondary Accents.

The rule, in p. 78, defining the syllables on which the secondary accent may fall, is, I have no doubt, a correct one. But it is difficult to say, under what circumstances the Anglo-Saxon poet availed himself of the privilege. I incline to think, that when a word, accented on the last syllable but two, closed an alliterative couplet, no secondary accent was made use of, unless wanted to make up the two accents, without which no English section can subsist. When such a word closed the *first* section, and the two necessary accents were provided for, I think there was no secondary accent, except in cases where the second section began with an unaccented syllable. These two rules have been deduced chiefly from an examination of Cædmon's rhythms. They are laid down with some degree of diffidence, but they seem to agree so well with the general character of Anglo-Saxon rhythm, that I have not hesitated to correct (in the Errata) the scansion of any verse, in which they have not been observed.

(D.) Rhime.

The vowel-rhime (see p. 117), or, as it is termed by French and Spanish critics, the *assonant* rhime was common in the Romance of Oc, and all the kindred Spanish dialects, and is found in *one* (I believe only one) of our Anglo-Norman poems. It is clearly the Irish *comhardadh*, though not subject, in the Romance dialects, to the nice rules which regulate its assonances in the Gaelic.

The fact of there having been *two* kinds of final rhime in the Celtic, both of which are found in the Romance dialects that arose out of its ruins, and only one of which was ever adopted in the Latin "rhythmus," is a strong argument in favour of the view taken in p. 120 as to the Celtic origin of final rhime. It must, however, be confessed, that one of the arguments there used is somewhat strained. The influence, which final rhime exerted over our English rhythms, is certainly overrated. See Vol. ii. p. 295.

The *perfect* correspondence in the unaccented syllables of the double rhime (see p. 118) was sometimes dispensed with. The authors of the Alisaunder, of Havelok, and of other romances, written in the thirteenth century, occasionally contented themselves with a rhime between the last accented syllables, and wholly neglected what King James calls the "tail." This must have been a recognised and legitimate kind of rhime, for the dullest ear would have been offended, if such correspondences as *tent* and *deontis*, *carpeth* and *harpe*, were palmed upon it as regular double rhimes. See Vol. ii. p. 142.

It has been stated, in the course of this note, that the vowel or assonant rhime is the representative of the Irish *comhardadh*. I believe there is another peculiarity of modern versification, which may be traced to the sister dialect; for I have little doubt that *some* species of the bob (see Vol. ii. p. 341) represent the Welsh *cyrch*. These correspondences be-

tween the original and derivative tongues are valuable, and should, in all cases, be carefully investigated.

(E.) Versification.

In p. 164. l. 30. were given two rules, whereby to form the elementary versicle. A *third* should have been added.

3. No section can begin or end with more than two unaccented syllables. It was to this third rule (by some mistake omitted in transcription) that the succeeding remarks were meant chiefly to apply.

The elision of the final *e* is occasionally a matter of much doubt. Ormin elided it, both before a vowel, and also before the *h*. In Anglo-Saxon verse, it was sometimes elided, sometimes not; but whether the elision were regulated by rule, or left to the caprice or convenience of the poet, I cannot say. When quoting the verse in p. 165. l. 3. it escaped my recollection, that this verse had already been scanned by Conybeare, and (as he elides one of the *es*) scanned differently from what appears in the text. The reasoning, however, is but slightly affected by this oversight.

In many compound sections, besides the regular alliteration, which binds together the *couplet*, there is a kind of subordinate alliteration, which is confined to the section, and may therefore be called the sectional. In the following examples, the syllables, which contain the sectional alliteration, are written in italics.

Heard|es hel|le wit|es : thæs | the he *wan* | with heof|nes *wal*|dend
See p. 280.

Migt|ig on mod|e ir|re : wearp | hine *on* | thæt mor|ther *in*|nan
Ib.

Worh|te man | him hit | to wit|e : *hyr*|a wor|uld wæs | ga*hwyr*|fed
p. 284.

Hearm | on this|se hel|le : *wa*|la ah|te ic . min|ra han|da ge*weald*|
p. 38.

Ne | gelyf|e ic | me nu| . thæs leoh|tes fur|thor : *thæs* | the him *thinc*|eth lang|e niot|an. Vol. ii. p. 42.

Forswap|en on | thas sweart|an mis|tas : swa | he *us* | ne mæg *æn*|ige syn|ne gestæl|an. Vol. ii. p. 40.

Swa mig|tigne on | his mod|gethoh|te : *he* | let *hin*|e swa mic|les weal|dan.
p. 285.

This sectional alliteration is worthy of notice on two accounts. First, it strengthens the hypothesis, advanced in p. 270, as to the origin of the compound section; for, in most cases, the alliterative syllables are so distributed, as to give the compound section all the properties of an alliterative couplet. And, secondly, it countenances the opinion thrown out in Vol. ii. p. 278, that the solitary section, sometimes met with in Icelandic poetry, is merely the concluding portion of a compound section. If we suppose the

sectional alliteration *b* to fall in the latter part of a compound section, and the regular alliteration *a* in the first part, we might divide the whole couplet, so as to get an alliterative couplet and supernumerary section—the alliterative syllables being thus distributed;

a a : a
b b

The student may sometimes be led, owing to the sectional alliteration, to consider a compound section as a regular alliterative couplet. Perhaps the verses in Vol. ii. p. 52. l. 4. and Vol. ii. p. 60. l. 1. might have been better scanned, as follows,

He | wæs Thra|cia-theod|a al|dor : and Re|tie-ric|es hird|e
Thæt mod | mon|na æn|iges : eal|lunga to | him æf|re mæg | onwen|dan

The first of these couplets is bound together by a very weak alliteration (*he* and *hirde*); but still I think such a scansion of the verse preferable to the one given in the text, inasmuch as the latter makes the middle pause fall in the midst of the compounds *Thracia-thioda* and *Retie-rices*—a mode of division, which I believe is unexampled in Anglo-Saxon poetry.

From an observation in p. 214. it might be inferred, that the French verse of five accents had no middle pause. This is incorrect; the French verse of *four* accents, like the rhythmus of the Iambic Dimiter, had none, but the verse of five accents always divided after the fourth syllable. See Vol. ii. p. 366. n. *

Before concluding this note it should be observed, that the stanzas inserted in p. 113 have not "the same" rhythm as the stanzas quoted in p. 112. I shall not, however, trouble the reader with a second version of them. The reasoning, though certainly weakened, is still strong enough to bear the inference it was meant to support.

END OF VOL. I.

J. B. NICHOLS AND SON,
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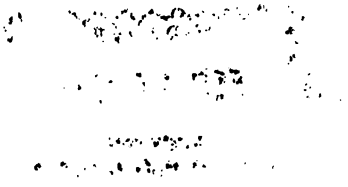

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